

SKRATCH

january 2001

issue
#59

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coverage inside
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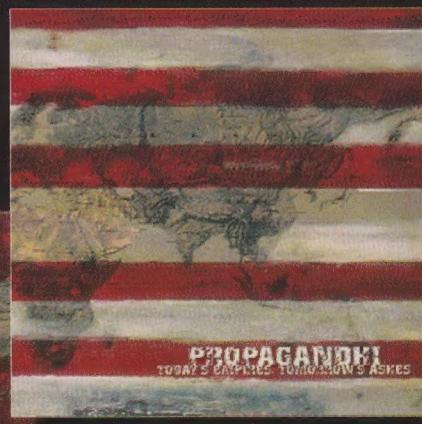
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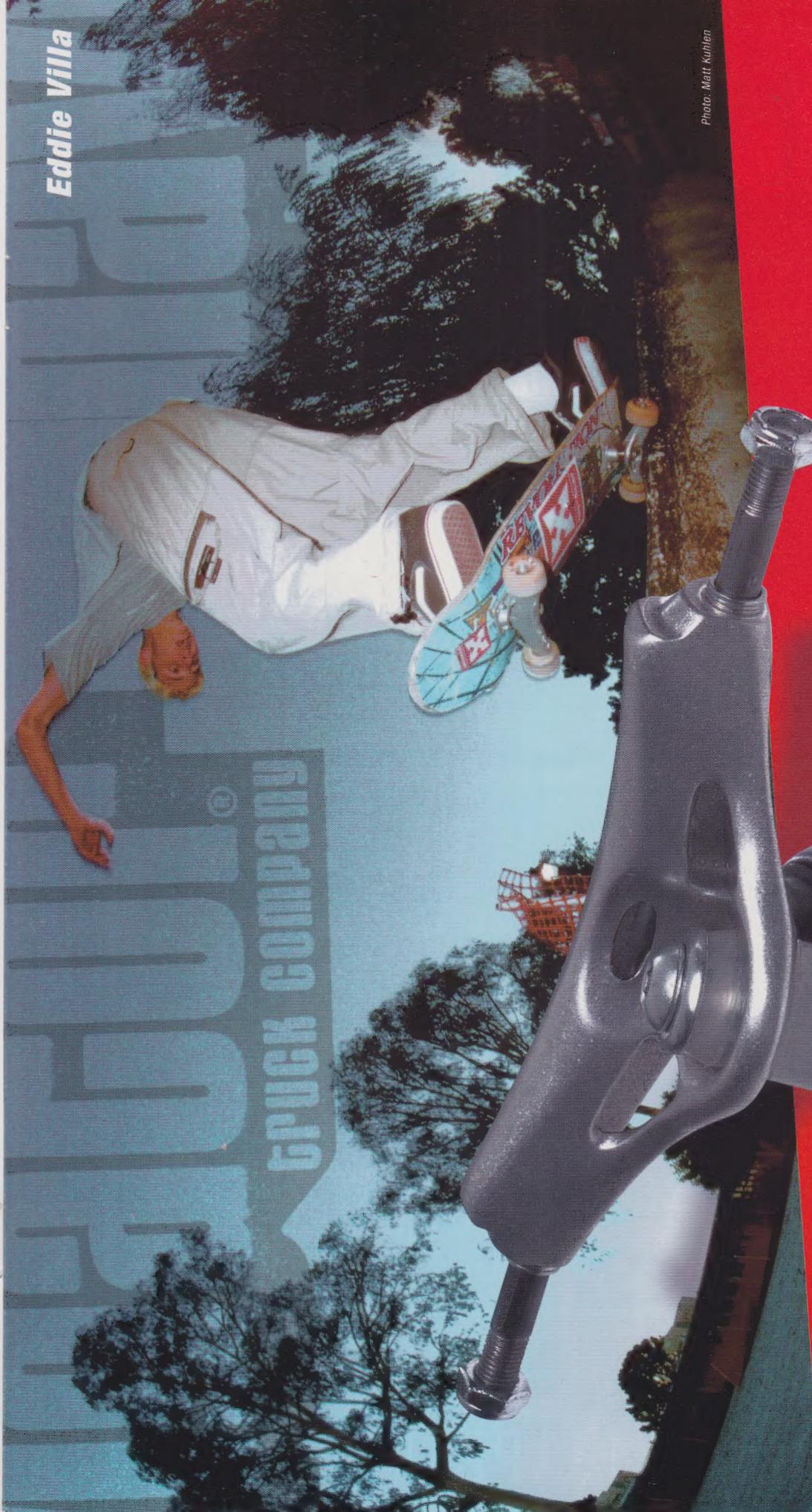


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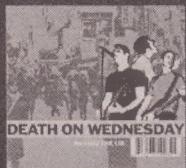
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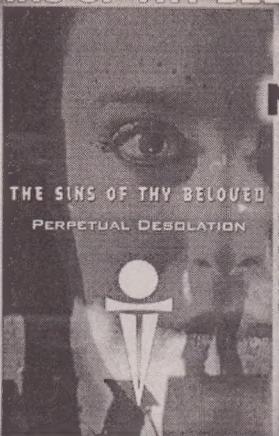
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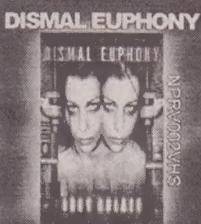
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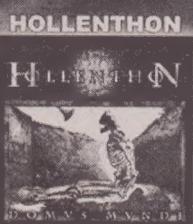
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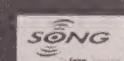


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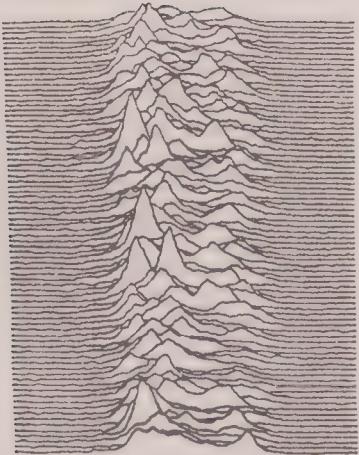


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#59
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If you get a chance to peruse the new prank call and/or the new + improved skate section this month, drop us a line with comments and feedback. Why not email or write us a letter? scott@skratchmagazine.com or see address above.

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DEAR SATAN,

POSTAL CODE 666



Dear Satan,

I wrote but you still ain't callin
I left my cell, my pager, and my home phone at the bottom
I sent two letters back in autumn, you must not-a got 'em
There probably was a problem with the seance or somethin
Sometimes I murble when I pray to you
but anyways; fuck it, what's been up? Man how's your following?
My girlfriend's pregnant too, I'm bout to be a father
If I have a daughter, guess what I'm gonna do?
I'm gonna drink her blood too
I read about your friend GOD too I'm sorry
I had a friend who thought he was all tough shit and too big to bother with us
I know you probably hear this everyday, but I'm your biggest fan
I even got the underground shit that you did with Manson
I got a room full of your posters and your pictures man
I like the shit you did with Christopher Walken too, that shit was fat
If you didn't wanna talk to me outside the cemetery
you didn't have to, but you coulda signed an autograph for Jimmy
That's my little brother man, he's only six years old
We waited in the blistering cold for you,
four hours and you just said, "No."
That's pretty shitty man - you're like his fuckin idol
He wants to be just like you man, he likes you more than I do
I ain't that mad though, I just don't like bein lied to
But I guess that makes sense you are an evil man
Remember when we met in Denver - you said if I'd write you
you would write back - see I'm just like you in a way
I never knew my father neither;
he used to always cheat on my mom and beat her
I can relate to what you're saying in your seance's
so when I have a shitty day, I drift away and put 'em on
cause I don't really got shit else so that shit helps when I'm depressed

I even got a tattoo of your name across the chest
Sometimes I even cut myself to see how much it bleeds
It's like adrenaline, the pain is such a sudden rush for me
See everything you say is real, and I respect you cause you tell it
My girlfriend's jealous cause I talk about you 24/7
But she don't know you like I know you Satan, no one does, okay well
maybe Christopher Walken does
She don't know what it was like for people like us growin up
You gotta call me man, I'll be the biggest fan you'll ever lose
Sincerely yours, Gus -- P.S.
We could sacrifice Lama's too

Gus,

Is that a Limp Bizkit song?

Please stop beeping me and leaving messages of heavy breathing
on my machine.

Satan

Dear Satan,

What with the New Year and all, the old wifeskies has asked me to do some
work around the house to make the place look nicer. What do you suggest I
do?
P.S... We live in a trailer, so workspace is limited.

Yours,
David A. Emmel

David (mind if I call you "Dave-O"? It's got a better ring to it...),

For starters, Dave-O, are you going to let that domineering, fem-nazi of a broad push you around for the rest of your life? Maybe you should first consider that making the place "look nicer" may be as easy as the removal of the shackle that's latched onto your ankle, my main man. Homicide and herums get mad props in the Underworld, for the record. Just something to consider...

But, hey--if you've chosen to live the life of a submissive pansy-waist, who am I to stop you? (Just the master of all that is evil and sinister, that's all). If you really must make some changes around the house, I strongly recommend black lights, glow-in-the-dark Slayer posters, dead animals (nailed to the wall or hung on the mantle, of course. When they're left strewn about on the ground that's just plum tacky), and any Christopher Walken paraphernalia you can get your grubby hands on. If you're more into a hands-on sort of project, masochistic torture chambers are quickly becoming the breakfast nook of the millennium. For your signature on a few standard papers, I can arrange that all necessary materials for such a project are delivered to your residence at no charge to you or your kin. Also included in this package is an all-expense paid trip to my personal underground lair and a 10 x 12 autographed glossy print of Hollywood talent Christopher Walken*.

Hope to be doin' business with you soon,
Satan

*Airline tickets provided for trip to underground lair are one way. No refunds, exchanges, or outbound flights from underground lair. Christopher Walken autograph to first hundred customers only.

Dear Satan,

It's me. I'm the "hot red-headed mortal" you met at Mousolini's New Years Party. When I went back to your dominion with you, you told me the next morning that you'd call. It's January 8th, Satan. I haven't heard. And I'm late. I better hear from you or I'm dragging your ass to court for child support.

Regards,
Anonymous

Hey there, sweet tits,

Okay...your story is ringing a few bells, but some parts are still a little shaky. The whole "going back to my dominion" thing—that sounds kosher. But that bit about me saying that I'd call you...yea....now that sounds a little off base, sugarcakes. If anything, it sounds like some good old-fashioned pillow talk. I can't even recall your face, but I think it was the red-head that was wearing the purple satin undergarments that evening. Wait...are you the 14 year old red-head or the 62 year old red-head?

I guess that's neither here nor there. So you're late. What of it? Don't be a bitch and sketch on me like that Rosemary chick did when she was carrying my baby. Go ahead and drag me to court—I have some very strong agreements with the criminal defense community. We could have been friends, but now you've embarrassed me in front of my readers.

Feeling very limp,
Satan



I guess you wing the wong numbah?

The Prank Caller (what, you got a better name?) from Skratch is a skilled professional with telecommunication skills which far surpass your everyday cordless number pushing yappin yahoo. There are no playing games here, son. This is the real deal. Keeping the Victim (as we like to call it) on the line-- is no problem for this calling Calypso. If you have any prior hangups about what you're about to read, you're ringing the wong numbah. Got it, handset Harry?

Now bow down you amatuers...The Prank Caller speaks.

VICTIM: What city please?

SKRATCH: Hi, how ya doin'?

VICTIM: I'm fine, thank you.

SKRATCH: Good, good. I can't hear you that well...

VICTIM: I'm sorry.

SKRATCH: Were you eating?

VICTIM: No.

SKRATCH: Oh, okay. I couldn't hear you that well.

VICTIM: I'm sorry. I didn't have my headset close to me.

SKRATCH: That's okay. I couldn't—it's kind of weird, 'cuz I'm pretty young—but I think I need a hearing aid. Too much drum playing, you know what I mean?

VICTIM: Sorry.

SKRATCH: That's okay. So how's it going tonight?

VICTIM: It's fine, thank you.

SKRATCH: That's good. Is it busy?

VICTIM: No.

SKRATCH: That's too bad. You probably get bored when it's not busy.

VICTIM: Well, a little bit.

SKRATCH: It works. It's a job, right?

VICTIM: Right.

SKRATCH: I'm in telecommunications and I pretty much sell cell phones and when it's kind of slow it gets real boring, you know what I mean?

VICTIM: Mm-hmm. So do you need someone's number here?

SKRATCH: Oh yea, definitely. I forget the city—I think it begins with a "C." Umm...C-O...Uhhhh...Do you know what I'm talking about?

VICTIM: No. Is it in California?

SKRATCH: Yea! C-O...

VICTIM: I'm sorry...Who's number do you need?

SKRATCH: I'm looking for Humble Propaganda.

VICTIM: Hummel?

SKRATCH: No, no. Not hummel. (Chuckles) That's a good food, though. Have you had that? That's that Middle Eastern food that comes with the tortilla chip—you know what I'm talking about? Hummel?

VICTIM: Oh. Uh-huh. What number do you need, sir?

SKRATCH: Yea, yea. It's H-U-M-B-L-E Propaganda. You don't feel like talking, huh?

VICTIM: Well—

SKRATCH: I'm kind of bored, you know? This beats calling my friend that's long distance.

VICTIM: What city is this in? You don't know?

SKRATCH: It begins with a "C". C-O-R I think. Coronado, I guess. Is that in California?

VICTIM: Yea, that's in California. We don't have anything there, I'm sorry.

SKRATCH: Yea, I've been wanting to go there. They have really cool shoes.

VICTIM: Oh.

SKRATCH: Do you like shoes?

VICTIM: Uh-huh.

SKRATCH: Yea. They have really nice ones. They have really black—really black, shiny shoes. I'm going to a wedding. VICTIM: Is that the name of the place?

SKRATCH: Yea. They sell shoes there. You should go there—it's pretty cool. I know it's far. Where do you live?

VICTIM: We're in Orange County.

SKRATCH: Orange County...yea...Coronado's far. I like to go there though. To get my shoes. Just 'cuz, you know, they have really nice shoes.

VICTIM: I don't even have a name like that.

SKRATCH: You don't?

VICTIM: No...

SKRATCH: What, shoes?

VICTIM: No...Humble.

SKRATCH: Why don't you try Hummel?

VICTIM: Hold on, I'll have my supervisor help you...

[CLICK].

[CRYPTIC MESSAGE]

VICTIM: Hello?

SKRATCH: Hi, how ya doin'?

VICTIM: Fine.

SKRATCH: Okay. Hey..I apologize for calling so late. I just wanted to make sure that you got the message that I sent you.

VICTIM: What message?

SKRATCH: Well, the "memo", if you want to call it that. Did you get it?

VICTIM: Who is this?

SKRATCH: This is Michael. Do you remember me?

VICTIM: No.

SKRATCH: Are you serious? Okay. You didn't get the message then...

VICTIM: No.

SKRATCH: Okay. Do you want me to read it to you right now?

VICTIM: Yes.

SKRATCH: Okay. According to HR746235, "We need you to come in Friday at 8 a.m."

VICTIM: Well, that's a cryptic message. I don't know what it means.

SKRATCH: That's what I have, sir. This is my job, I just need to recite this message to you.

VICTIM: Who do you work for?

SKRATCH: I work for the Professional Realtors Certified Relocation Program.

VICTIM: Oh, you got the wrong number.

SKRATCH: Are you sure?

VICTIM: Yea.

[COCAINE SUITCASE]

VICTIM: Hello?

SKRATCH: Hi, you're selling the vinyl suitcases?

VICTIM: Uh, yea.

SKRATCH: Okay. Hey, I'm sorry to call so late. I'm going on a trip in a couple days and I saw the ad and was like, "wow. I need some suitcases." How much are they?

VICTIM: I'm not really sure. My mom is selling them.

SKRATCH: Okay. It says here \$10 each. Hello?

VICTIM: Well, she's asleep right now. Do you want me to have her call you in the morning?

SKRATCH: That's all right. We can make a deal right here if you want. They're \$10 each..what do they look like?

VICTIM: I have no idea..

SKRATCH: 'Cuz I really need them. I really need the suitcases. I gotta go on a big trip. How much cocaine can they fit? How much in each suitcase?

VICTIM: I haven't even really looked at them.

SKRATCH: You haven't looked at 'em...

VICTIM: I know they're in fairly good condition.

SKRATCH: Okay, good. Yea, 'cuz I'm a drug dealer. And I need two suitcases that will help me embezzle cocaine overseas. Is there a way I could buy these tonight?

VICTIM: Uh...

SKRATCH: Hello?

VICTIM: Yea.

SKRATCH: Is there any way I could buy them this evening?

VICTIM: Not this evening. But maybe in the morning.

SKRATCH: Will they fit a lot of drugs?

VICTIM: Plenty of them.

SKRATCH: Alright...But there's no way tonight...Okay. What time should I call in the morning?

VICTIM: Probably about 8 or so.

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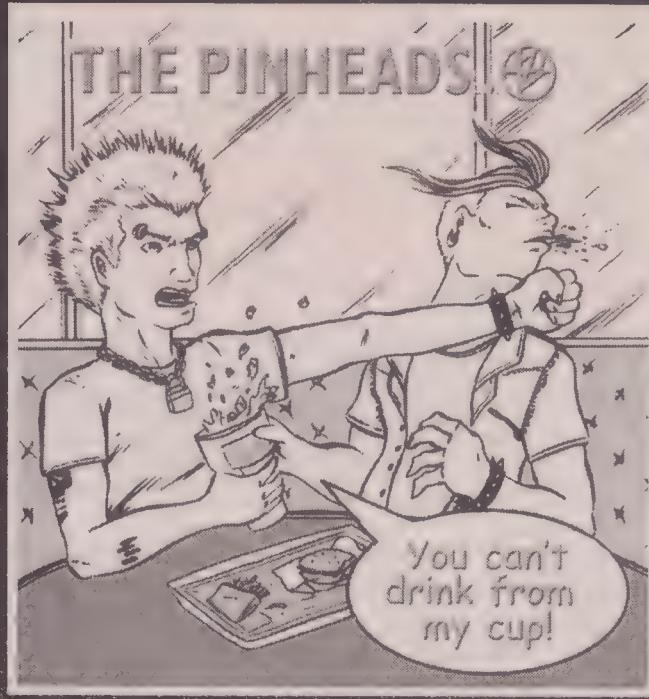
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more crap we found in our mailbox kiddies!

Favorite quote from our beautiful stacks o'mail:

MayBiscone really cool how raised finger held together with both you fucking geek you rock and so does your magazine

From: seth@negativeprogression.com
To: seth@negativeprogression.com
Subject: January Update
Date: Sun, Dec 31, 2000, 4:04 PM

OVER IT's tour through the South East with the Stryder went great. Thanks to all the kids that came out.

One pretty bad thing happened. On their way to the show in St. Louis OVER IT hit a patch of black ice and went into a spin. The car behind them also began spinning and hit their van. This knocked them onto the side of the road and flipped their trailer with all their equipment. They were forced to cancel the last two shows on the tour, the trailer is now unfixable and the state of all their equipment is in question. Fortunately no one was injured. So please e-mail Over It at Showdowns@aol.com to give your support.

OVER IT will be recording a brand new song in February for the NPR summer sampler.

Seth Hyman
President, Negative Progression Records
P.O. Box 193158
San Francisco, CA 94119
<http://www.negativeprogression.com>

From: Rattfink U.S.A.
Subject: Keep An Eye Out, PLEASE
Date: Wed, Dec 6, 2000, 2:16 PM

Hey everyone,

This is Bill (bassist for the B-Movie Rats). My bass was stolen out of my truck last night here in L.A. I know a lot of you are nowhere near L.A., but you never know where stolen gear might surface. My bass is a 2000 Fender American Standard P Bass, tobacco sunburst. It has a chip on the top of the body right in the center if you were looking down at it while playing. There are also a couple small dings on the top of the neck around the 4th and 7th frets. It has black Dunlop strap lock mounts, and was in a black molded fender hardshell case. The only distinctive mark on the case is a Texas Terri and the Stiff Ones sticker on the back side of the case. The serial number on the bass is Z0033642. If anyone sees it or thinks they might have, please contact either myself or the L.A.P.D.

Thanks,
Bill
B-Movie Rats
(323)550-1475

L.A.P.D. Detectives in charge of the case (213) 485-2566 (case # 00-1130228)
Thanks Again

hey shit lips,
Axe from fontana here once again. so you need some letters, eh? I got one for ya. In fact, I got a few of them. P-U-S-S-Y. you ever seen them before? of course you have. everyday when you wake up and look in the mirror. all these years you may have thought to yourself "I'm no pussy. half a cunt hair maybe, but definitely not a pussy." sad to say, but you're wrong. so what did santa bring you this year? a new back pack with a get up kids patch? maybe some really cool horn rimmed glasses held together with tape? you fucking geek. you suck and so does your magazine.

stick that in your diary and smoke it, bitch!
Axe

hey scott,

I don't know if you guys ever put stories about new ideas, but here's one I just started using for VMS so I figured I'd tell you about it and see what you think... a couple of weeks back we were at a concert (drive thru showcase at CMJ) it was really lame so we found these collegemusic.com stickers and put them on everyone's backs... so we were like damn that's kinda funny... when I got home that night I figured if it's funny with something like that it would be even funnier with some kind slanderous comment on it ya know?? so we printed stickers that say I LIKE LITTLE BOYS... underneath it has the vms url www.vmsrecords.com <<http://www.vmsrecords.com>> so we tested them out the other night at the MDC, Violent Society show and the crowd went nuts... a couple people in every bunch will dislike them, but overall they were a huge success... the whole crowd was laughing at each other then checking their own backs and realizing they'd been hit too... but it was fucking great... just figured I'd tell ya about it back stickers beat bumper stickers hands down
-Adam Gecking-

www.vmsrecords.com
<<http://www.vmsrecords.com>>

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615 w 176th st #2EF
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Subject: the co-dependents
Date: Mon, Dec 18, 2000, 3:17 PM

Hi Scott,
thanks for the cd review in your mag. I was curious about how we might get a chance to get an interview. I know you are a busy guy but I would like (if nothing else) at least to clear up a couple things about our cd review. I'm happy Dug didn't tear us a new ass but he did say that we sound punkabilly (sometimes rockabilly), that this cd is a sampler, and that we have a major label release coming. The truth is that we are not rockabilly or punkabil-

ly, that this IS our cd and that we have never been on any label except your two comps. and one other no-name comp. 234 records is our own label with just over 1,200 cds made to date. My point is, we don't want people to think that we're punkabilly, sell-outs. I'm sure you see our cause for concern. Thanks for your time Scott, sincerely, Kris Cass.

Response to Chris (The Co-Dependents):

Wow!

Thank God people read the fine print. I for one believe everything I read. That's why I was gullible enough to believe it when The Co-Dependents' press release said they "were getting ready for their first major CD release" and that they had "enclosed some sample recordings". After contacting the band regarding this matter I can now confidently verify that the 16-song CD I reviewed for Skratch, "13 Golden Love Songs", is their major CD release. A 16-song sampler did seem a bit suspicious. I can also confirm that nobody in the band has a pompadour or plays a standup bass, though they do write a lot songs about driving and cars. As for being punk-a-billy "sell-outs", they do have a couple of upcoming gigs at The Chain Reaction and Club Mesa. If they're not millionaires after those shows I think we can safely assume they've held true to their punk roots.

Your Punk-a-Rock-a-Billyhead fan,
Dug

What's up, Scott???? I love the mag (most of the time, so watch your ass!!!), but what's the low-down on the SKRATCH site? March of 2000 is the latest update?!?!? What's the deal, poser?

-Plaz

(ps- I kid... 'cause I love!)

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VA-ROOM?

VA-ROOM?

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Chad's (from The family Dog) response to Liz's response:

Hi Liz,

You are a sport and a scholar, I got a kick outa your reply, funny shit. Ghetto fabulous EH! You outta check out my juiced-up 64 doh, front back side to side and mothafuckin pancake. see I gotta little flava, ayight yo the chronics burnin, and my pit bull just got out.

www.skratchmagazine.com
until next time
love always
Chad

Hey Guys,

Here's the January ad. Hopefully it's not too late. Also, late next month you should see more from us than stupid ads of naked guys. We'll finally have CD's coming out to the stores. First, a Split EP, followed by full length ones soon after.

Also, just thought I'd mention that Skratch is seriously getting better by the month! The prank caller pages are hilarious, and it's totally rad to see skating and BMX in there, too! 

www.skratchmagazine.com
Thanks a Bunch,
Jeremy Miller
www.nifty-records.com

Dear Scott,

We just had a long and very unpleasant conversation with Norm @ Blue Meanie today on the problem @ hand.

Since there are been so many misunderstandings and now even legal threats etc... from your side it would be in the best interest for us to have a letter of agreement signed off by both parties with regard to an agreed resolution to the matter.

This is what Norm and I agreed to do in consideration for sending out an email retraction in your behalf (we would state the prior email was sent in error) Norm will in January 2001 honor our invoice of product already sent to him this month by fax and agree to accept the COD shipment on it. Please give us a fax # asap so I can draft a letter of agreement that we can both sign and get this matter amicably resolved. Please advise asap.

Paul,
Van Richter

Subject: RE:VAN RICHTER SAYS SKRATCH -UNETHICAL

This is an example of the situation with Van Richter working a little extra hard to get product to Blue Meanie. Skratch is not really involved with this. Blue Meanie and Skratch have gone ABOVE and BEYOND in attempting to RESOLVE this. However, Paul @ VAn Richter records has put Skratch in the middle of this situation. If you'd like to email him re: this you can...Paul Abramson, vrichter@eskimo.com He is attempting to ruin Skratch's reputation. As you can see below, he may be ruining his own.

Sorry he has inconvenienced you. If you have further questions (likely you really don't care), you can call us at Skratch (714 543-1414). We do praise BLUE MEANIE RECORDS for even having to deal with Van Richter Records.

www.skratchmagazine.com

Again Sorry about this,
Skratch

Subject: RE:VAN RICHTER SAYS SKRATCH -UNETHICAL

Hey Scott,

Wow - I'm sorry to hear Paul is still causing havoc. Just the mention of his name sends shivers through the spine. I know nothing of your situation with him, but being the RPM Director at a college station for a number of years, we had a RPM forum that was a communication vehicle for college music directors, label representatives, and promotional companies that pushed their product. Paul was always extremely abrasive, and for no good reason. Most of us on the college end felt sorry for the bands on the Van Richter label, many of them being from Germany or other foreign countries. They probably had no idea of how he chose to communicate with the channels that could best support the bands and provide them their needed exposure here in the US. His actions not only caused him to get kicked off of the RPM forum, but many music directors actually pulled all the Van Richter

product off the shelves and shipped it back to Paul.

The RPM Forum is actually no longer (people moving on and no one to manage it) and I've since deleted all those emails (you would have gotten a kick out of some of them), but not many of us with a logical approach to managing music escaped his wrath. The confusion is still a) how this guy stays in the business and b) why he's such an ass in the first place.

My sympathies and best wishes for dealing with him.

-Kim Owens

Scott-

I e-mailed him back (Paul @ Van Richter) when he first e-mailed me to tell me you guys were evil, and asked "Why? What did they do" and all he could write back was "It's obvious". I was like, "Fuck him. Skratch rules."

I'm on your side buddy.

Thanks for all the help!

Take care,
Alex Steininger
Marketing, NAIL Distribution

scott,

I don't know what's going on but I did receive van richter's email about not doing business with skratch a few days ago. I wrote back to him asking why (I figured that if he's going to insite a boycott he better be able to state his reasons) and he responded by saying that he'd rather not get into it. after that I figured that he was full of shit.

--tito
recess records

Scott,

I don't know who any of these people are and I don't know why they are fighting. I mean it's American to fight, so I know why they fight, but I don't know what the catalyst for this engagement is/was.

Let the punks destroy themselves, because at the core it's the music industry, and that is one foul industry to be in. Everything stinks.

Love and kisses
Evan O

MUSIC JOURNALISTS wanted.

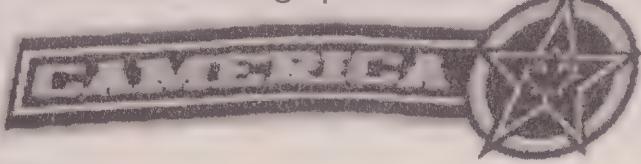
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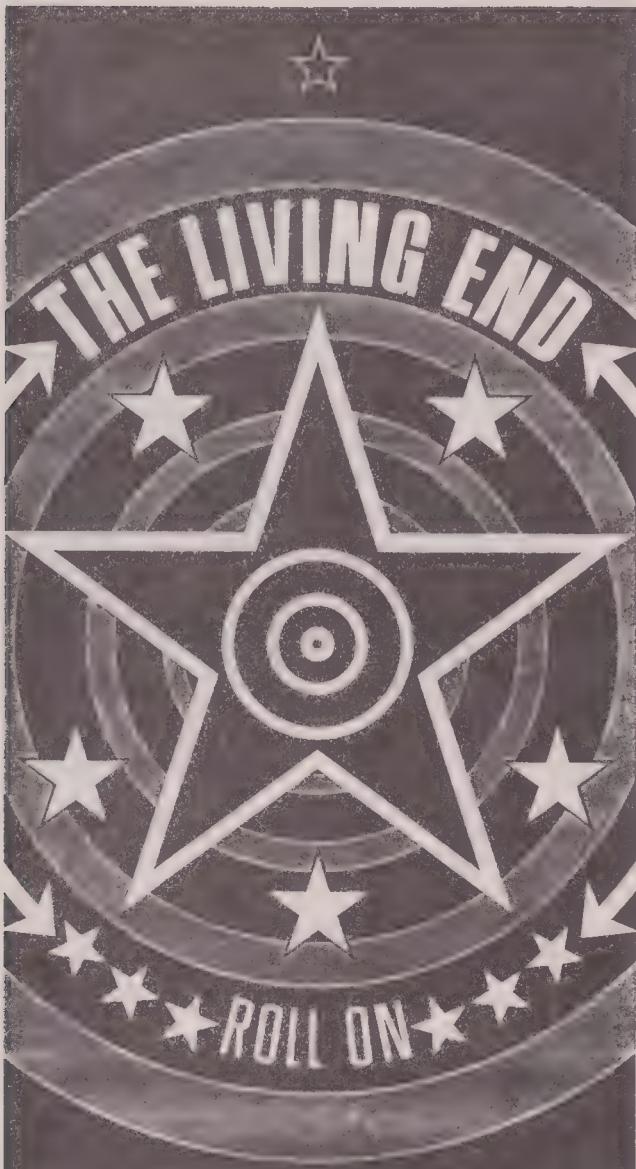
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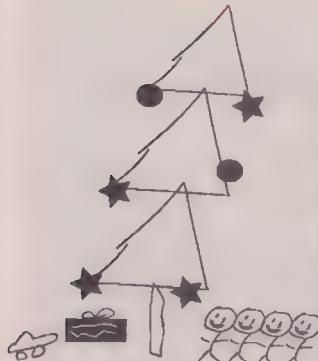
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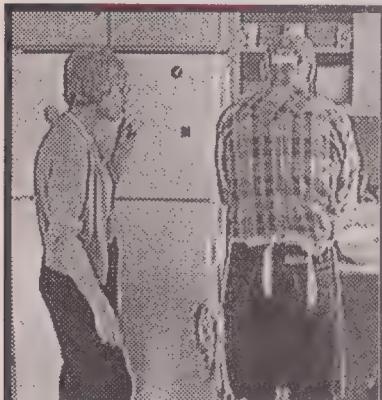
3



Lorraine, you are looking sweet. Can you show me a bit of cleave...now touch Henry. Uh huh. Yes. Uh huh. Yep! We can sell this. Oh yeah.



What the hell is this piece of crap? I can see my reflection. Wow. What'd this cost a dollar? Cheap bastards.



I like the cute lil' apron thingy. Really works for ya. You look like an old crepid senior citizen whackey at the town fair fest ready to serve up some weenies.



Why not take a peek at his Pooper while nobody's lookin'. Ewww, is that a butt crack I see?



I'm going to drink my Bourbon and look onto better days..bingo.....croquet...porno..yes...hmmmm...



Every Year Henry! Every damn year! I told you I won't wear a thong. I know you love that song. But, come on, Jesus Christ. 30 Years of marriage and you're still loopy. Besides, it's not Valentine's --Henry!



For cryin out loud! Lorraine, with a fat ass like that, who cares anyway? I'm horny. Just put out!



It's simple. You push the button. What are you--a moron? No, No, don't touch the Zoom Lens. And don't shake the camera. Make us look good, will ya?



Oh Thelma, that's real nice! A little too nice for your ragged ole' ass. And what do I have here, a box of pantyhose? Why do you look so unhappy, you ungrateful slut?

AFI

AN INTERVIEW WITH DAVEY HAVOC

Born some nine years ago from a deep love for music and just plain old boredom, AFI sprang from the sleepy town of Ukiah, California located two hours outside of Northern California's Bay Area. As any band can tell you, the road to success is a long and arduous struggle with the end goal being the sole recognition of the music they so earnestly created. For AFI this journey has not been made in vain. Through their meager beginnings, AFI has endured a lot with changes in the bands line up and the growth of the band's sound from one solely hard edged to a now more melancholy and moody flavor chock full of dark imagery that still retains their hard edged sound. Along the way they have gained a die hard fan base built solidly on a foundation of strong releases, thousands of miles of touring, performances brimming with raw energy and a relentless fervor for their



photo by Jimbo Gray

I HAVE ALWAYS FOUND THE DARKER AESTHETIC APPEALING. I HAVE ALWAYS FOUND DARK MUSIC APPEALING. AS WE GREW AS SONGWRITERS AND BECAME MORE COMFORTABLE WRITING WITH EACH OTHER, THAT PART OF US STARTED TO BECOME MORE EVIDENT AND STARTED TO BE PUSHED MORE INTO THE FOREFRONT.



music. This foursome has reached a plateau that none of them thought even remotely attainable.

Now on the heels of their fifth full-length recording for Nitro records, *THE ART OF DROWNING*, AFI is poised to explode into the mainstream. Recently the spotlight has been shined upon AFI by the cover of their song "Total Immortal" by the Offspring for the *ME, MYSELF & IRENE* soundtrack. The release of that single garnered major commercial radio airplay and won the band the attention of alternative radio stations across the country. Combine that with the overwhelming success of *THE ART OF DROWNING*, which broke into the Billboard Albums Top 200 chart for record sales and slated for a headlining spot on the 2001 Warped Tour line up, the sky is the limit. Despite all the attention and success that the band has managed to

achieve, they remain humble and grounded. I recently had a chance to chat with Davey Havoc backstage at the Hollywood Palladium in Hollywood, California while on tour with Rancid and The Distillers.

AFI is Davey Havoc (vocals), Jade Puget (Guitar), Hunter (Bass), and Adam Carson (Drums)

SKRATCH: You grew up in a relatively small town, what was it like growing up? What was high school like for you?

HAVOC: It was the typical small town atmosphere. High school was the same for me as it was for anybody into the music

and scene that we were into pre-1993, everyone thought we were freaks. They hated us! What was worse was living in this small town that had a really conservative group of people living there. It was hard, but we didn't care. We skateboarded, there was a group of us that skated and we just stuck together. Eventually though we got out of there and moved to Berkeley (laughs.)

SKRATCH: (Laughing) Were your folks always tolerant with you and the things you were into?

HAVOC: My parents were as understanding as I could possibly ask them to be. My

father helped with the band from day one, he got our first stickers printed for us. They would let us practice in their living room! One Christmas we practiced in their living room because we were going to record after that and my dad was singing along with us at practice! So they've been really, really great! My mom, as many moms are, didn't understand a lot of it, a lot of tears. She was worried about me, "Are you on drugs?" "No mom, I'm not! I never have been and never will be!"

SKRATCH: Now you dropped out of college at U.C. Berkeley to pursue AFI full time, what was your parents reaction to that?

HAVOC: It was very hard for them. It was really hard on my mom, she always dreamt that I would go to college, graduate and do something that I didn't want to do. It was hard for her and it was frightening for me because it was really risky for me, for all of us to give up everything just to do the band. Now after years and years it has really paid off and has been great. I'd do it again no

matter what. All that mattered to me was that this is what I wanted to do and nothing

there that is just really perfect.

SKRATCH: I noticed while listening to THE ART OF DROWNING that the imagery has traveled down a darker path, very moody imagery.

When did you start to see that change emerge?

HAVOC: It was really slow that it started appearing in the band. It has always been there for us, I have always found the darker aesthetic appealing. I have always found dark music appealing. As we grew as songwriters and became more

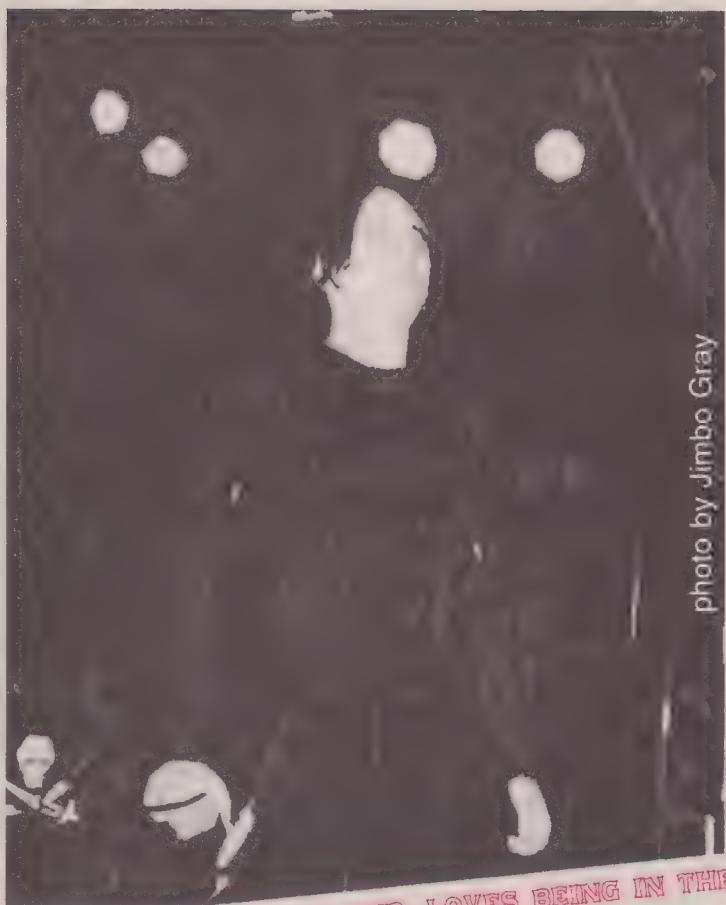


photo by Jimbo Gray

EVERYONE WHO IS IN THE BAND RIGHT NOW, WANTS TO BE IN THE BAND, LOVES BEING IN THE BAND, LOVES TOURING, LOVES PLAYING, LOVES WRITING. THERE IS ALSO AN ENERGY THERE THAT IS JUST REALLY PERFECT.

else was going to make me happy like this and my parents understood that.

SKRATCH: You think you'll ever go back to school?

HAVOC: No. There is nothing there for me. There is no end that I could reach from going to school that would satisfy me at all.

SKRATCH: Since AFI first formed there have been a few changes in the band. Do you feel this has had a direct impact on the progression of the band's sound?

HAVOC: Oh the changes in the band have had a direct effect, definitely! Anytime you get new players in a band there is a new song writing that takes place. The addition of Jade [Puget] has helped the band immeasurably, since he joined I have never been happier! Everyone who is in the band right now, wants to be in the band, loves being in the band, loves touring, loves playing, loves writing. There is also an energy

comfortable writing with each other, that part of us started to become more evident and started to be pushed more into the forefront.

SKRATCH: Has this sound always been the eventual goal or was it something that you just found along the way?

HAVOC: It's definitely something that I always have been into and we've all been into. It was a matter of becoming more solidified that allowed us to do it. I mean when we first started playing, we couldn't play. There is this sort of artistic element in the darker music that we just couldn't achieve because we didn't know how to play our instruments. It was four of us sitting around at lunch in high school, I was 15, "Hey guys let's start a band!" "OK! I'm gunna be the guitarist!" "I'm going to be the singer!" It wasn't until after years and years



that we could evolve truly evolve into what we are.

SKRATCH: Tell me a bit about THE ART OF DROWNING, what does this album mean to you?

HAVOC: To me THE ART OF DROWNING is the most complete album that we have created, it's our most complete piece of work. I think it flows very well. It's my favorite thing that we've done and I think it's very representative of our band as a whole. The rising and falling of the album really reflects what AFI is both musically and lyrically. If anyone has never heard of us before I would say check out this album.

SKRATCH: What sparks you creatively? Where do you derive your inspiration?

HAVOC: Really all sorts of things. I'll get



SO I PLAYED THE WHOLE SET WITH BLOOD RUNNING DOWN MY FACE AND
AFTER THE SET THEY RUSHED ME TO THE EMERGENCY ROOM AFTER
WARDS AND THEY KIND OF GLUED IT TOGETHER.

inspiration in flashes and I'll write down notes. The moment before sleep I'll get inspiration and I have to force myself to get up and write it down. Most of my lyrics are very introspective, it's a kind of reflection on myself or my feelings towards others or situations or my perception of what's going on around me. I get inspired by everything, I know it sounds cliché. I get inspired by literature, whether it be novels or comic books, art, films, music, bands I love, bands I hate, the weather, all sorts of things.

SKRATCH: Now I know AFI has enjoyed a fairly solid fan base from its inception...

HAVOC: (laughs) Well...

SKRATCH: (laughing) Ok, well maybe not always but as with any band, they come to gain a core following of people that have been around since day one and it grows and grows. Now due to the release of the cover of "Total Immortal" by The Offspring that pushed you out into the mainstream spotlight, how did

The Offspring approach you about doing this and why?

HAVOC: Well first of all The Offspring are very good friends of ours, Dexter owns our record label, we've toured with them many times. They were offered to do a song for the soundtrack to that Jim Carrey movie and they asked if they could do a cover. When they got the OK for that they came to us and said we're going to do a cover for this soundtrack and we want to cover "Total Immortal." Of course we were really flattered! When anyone wants to cover one of your songs, let alone a band you respect covers your song, it's totally flattering! So we said yeah go ahead and that was it. Neither

of us expected at the time that it was going to get any airplay. It was extremely weird to hear our song played by someone else over the radio in the sense that we felt well damn why won't they play our songs since Nitro sent our songs out too but the radio stations were like...ehhh, nah. (Laughs) Then The Offspring covers it and suddenly, "Oh this is the greatest song! Who is it by?

Never mind, here's the new Offspring!" Now there have always been a few radio stations that have always represented for us. I know up in San Francisco really supported us on that one! But overall it was really neat just to hear it and it was really awesome of them to cover it.

SKRATCH: Do you think this commercial acknowledgment has effected your hardcore fan base in anyway?

HAVOC: Honestly, I don't really think so. I really haven't seen too much in the effect of that at all to tell you the truth. The only thing I think that has come of it is there are a few [radio] stations playing cuts off of THE ART OF DROWNING. I think that definitely helped with that because radio stations had become familiar with our name because of The Offspring and we're grateful for that. Other than that I don't think it's had too much of an effect. Although, every once in a while somebody will make the mistake of saying, "Oh yeah, it's really cool that you covered that Offspring song tonight!" around the rest of the kids who then point

and laugh at them and that's only happened three times at the most.

SKRATCH: How has the tour in support of THE ART OF DROWNING been so far?

HAVOC: This tour has been amazing! This tour

has to be one of the most fun tours I have ever been on. We've toured with Rancid who have looked after us like we were their brothers. The Distillers are great, an amazing band, a true punk band which is rare these days. Rancid definitely is, we're not! (Laughs) Who knows what we are! But it has been really great touring with them, it's been so smooth and the response has been just great! We couldn't ask for more! All the shows have been sold out and I think a lot of our fans enjoy Rancid as well and so they are totally happy to come to the show and then we get to play in front of all of Rancid's fans.

SKRATCH: I know you've had some pretty interesting experiences on this tour. How is your head? I heard you got clipped in the head.

HAVOC: I have a small scar (points to a small mark on his forehead) not too bad right?

SKRATCH: Oh no, you can barely see it.

HAVOC: (laughs) Yeah...It wasn't too fun. In Connecticut, Hunter put his tuning peg

through my forehead during the first song. I then proceeded to play. (At this point Kevin Lymon, the creator of The Warped Tour comes into the dressing room to say hello and after which he turns to me and speaks into my recorder.)

Lymon: Here's an exclusive for ya! AFI, Warped Tour 2001, (laughs jokingly) sponsored by Coppertone. (We all laugh and Kevin leaves.)

HAVOC: Where were we? Oh yeah, so I played the whole set with blood running down my face and after the set they rushed me to the emergency room afterwards and they kind of glued it together. So now I have this scar which kind of sucks but it comes with the job. (Laughs) It's one of the risks!

San Francisco, these culture centers of our nation, because you really get desensitized as to how conservative the rest of the United States is! I think I look completely normal and suddenly you realize you don't. You realize that people freak out as you pull into the gas stations of Kansas, the south and Middle America. It's a shock!

SKRATCH: Do you run into as many people that actually know who you guys are as opposed to maybe people that are just staring at you wondering who the hell you are?

HAVOC: Yeah, it's weird! Every once in a while we will run into people who recognize us, which is a little strange! Especially when we're not in major cities. We had just

Lake and I totally wanted to come! She was so nice, we gave her a CD and signed it for her.

SKRATCH: So what's next for AFI?

HAVOC: Well tomorrow night is the last night of this tour. We have a couple shows in Jacksonhole, Wyoming and then we're off to tour Europe with The Offspring after New Year's. We are supposed to be on this tour called Snow Jam that takes place in Canada and as you heard, we'll be doing the Warped Tour this summer. (Laughs) And yes we will be wearing a lot of sun block as Kevin noted earlier!

SKRATCH: Kind of an introspective question here. If there was only one thing you could tell your fans, what would it be?

HAVOC: Thank you! I sound like I am gushing but really we have some of the most loyal and dedicated fans that a band could ever ask for. I mean there are a lot of bands I have seen that have a thousand kids at their shows, two thousand kids, that don't even compare to a group of five hundred of our fans. It makes us feel so good! They really pay attention to us, they know the lyrics, they sing every word and most of

SOMEONE INSIDE THE STORE CALLED THE POLICE
ON US BECAUSE THEY WERE AFRAID OF US! ...
I GUESS WE LOOKED A LITTLE DIFFERENT!

SKRATCH: (Laughing) I also heard you got harassed by some cops in Kansas?

HAVOC: Kansas? Oh yeah! How did you hear about that!? (Laughing)

SKRATCH: (Laughing) I do my homework!

HAVOC: (Laughing) Man you have good sources! It was ridiculous! I'm on the phone talking to Nick13 [Tiger Army] in this parking lot while we're waiting to get our van fixed cause it broke down. We had no place to go so they told us to drop our trailer in this parking lot of this kind of like outdoor supply, tractors and mulch and all that kind of stuff. I'm looking through the window of this store and this cop rolls up. I mean we're just sitting there. Cop rolls up, a second car rolls up, a third, three cop cars! I am laughing, The Distillers are just standing there smoking. I guess the cops were pretty embarrassed. Someone inside the store called the police on us because they were afraid of us! (Laughing) I guess we looked a little different! They took everyone's ID and ran a check and luckily everyone was clean. It was lame! It's quite a culture shock to leave a metropolis like Los Angeles or



done a show in Salt Lake City and we were about two and a half-hours out in some small town in Utah and stopped to have something to eat in this little diner. The waitress asked us if we were in a band, we told her and she totally freaked out! She was all, "Oh my god you guys played in Salt

them really understand. It's awesome!

SKRATCH: Well I would like to thank you for your time and I wish you continued success.

HAVOC: Thank you.

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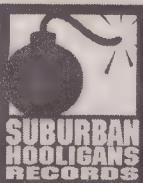
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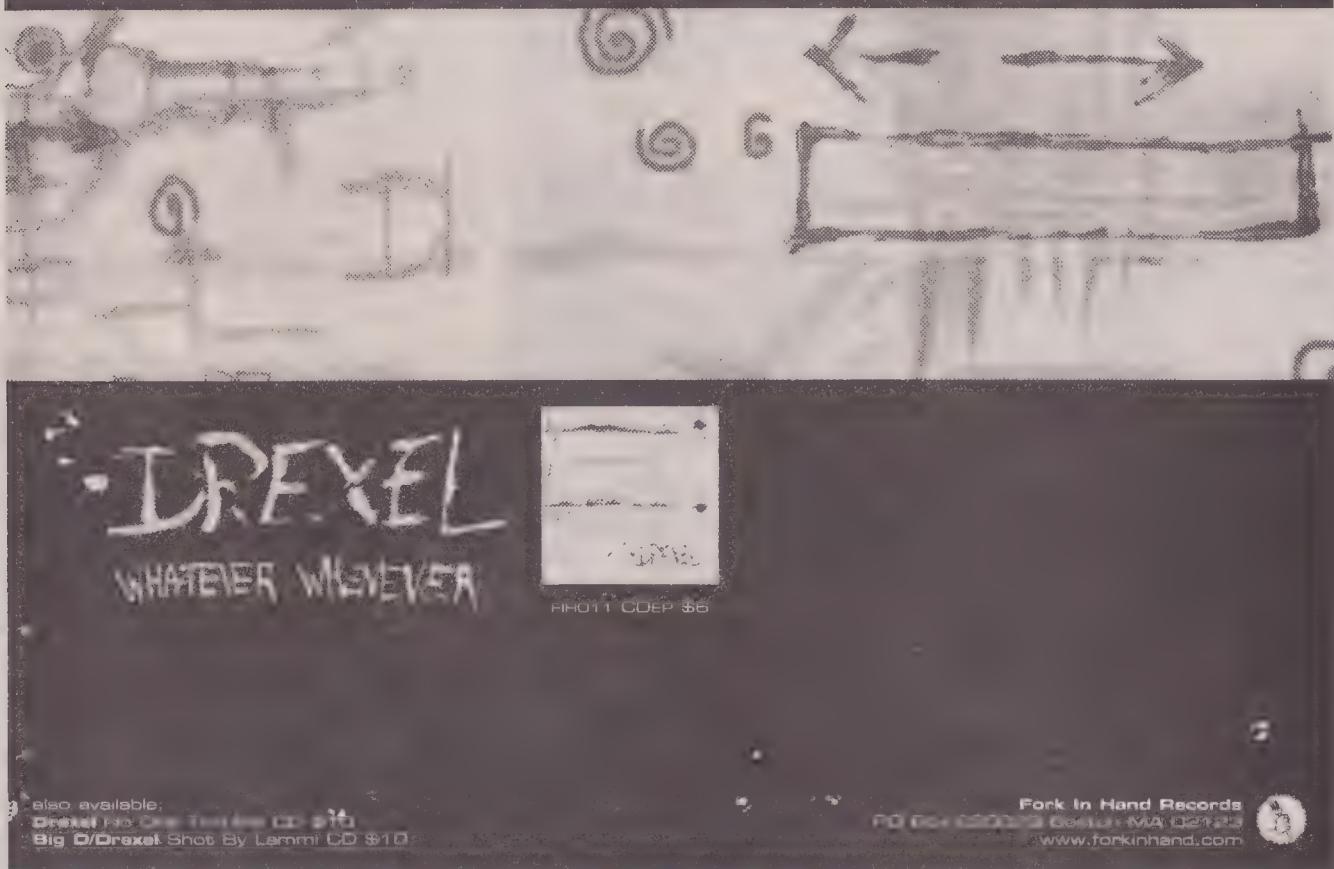
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bull*#!@ing with the Vandals

by Marcia Taylor

Joe Escalante, bass player for the Vandals, is a really interesting guy. For one thing, he has a law degree from Loyola. Prior to attending law school, he graduated from UCLA with a degree in Old Norse, which isn't one of your more common areas of undergraduate study. Old Norse is the early and medieval language of Scandinavia and Iceland, so Escalante has read the Icelandic sagas in the original. He says that they're really funny. I guess most of us will have to take his word for it. Keep reading; in the interview, he shares details about his unusual hobby, as well as letting us in on the details of Kung Fu Record's and the Vandal's venture into making punk movies.

SKRATCH: Are you really a lawyer?

JOE: Yes. I was originally a lawyer for CBS television. Then I started the record label. I do a little legal work on the side, maybe two hours a week. I work with bands, record labels and an occasional actor. I have a partner who does most of the work for the practice.

SKRATCH: When did you have time to go to law school? Were you in the Vandals when you went?

JOE: Yes. We weren't doing that much at the time. It's only in the last four years that the Vandals got really active.

SKRATCH: So you have the record label, the law practice and the band. What do you think there is about your personality that makes you want to do so many different things?



JOE: The kind of music I picked to specialize in is commercially limited, so I have to have another job. Plus, I need to think of new things to stay ahead of the other record labels, so that's why Kung Fu made the movie.

SKRATCH: I read that you were releasing a punk movie. Tell me about that.

JOE: I had an idea. We played on the soundtrack for a movie called *GLORY DAYS*. The soundtrack was released on Kung Fu, and the movie didn't come out for a year after that. The fans who bought the soundtrack were disappointed about not being able to see the movie. Then I learned that most low budget movies don't ever come out, which isn't fair to the kids who buy the soundtrack and want to see them. A friend of mine, Jeff Richardson, came to me with a movie he wanted to make. It was budgeted for \$60,000. I told him if he could make it for \$10,000, I'd pay for it, and we'd make it. In the end, we did it for about \$20,000. Jeff wrote and directed it. When you make a movie for that little money, you can't pay actors, you can't pay for locations, so we just used

everyone we knew as actors – me, the other Vandals, friends, relatives. Then we made the soundtrack. Ordinarily, getting songs for a soundtrack is very expensive, because bands think movie companies have a lot of money, so ask for a lot of money to use their songs. Since we own a record label, we had access to a lot of songs. We also know lots of bands, so we got songs from them, too. Some were written for the movie, and some weren't.

SKRATCH: What bands have songs in the movie?

JOE: No Motiv, Nerf Herder, Pennywise, Rancid, the Ataris. We put together a really good soundtrack and film. One of the advantages of our doing it was that we already have a distribution network through the record label, too, to get it into stores.

SKRATCH: Will the movie have any theatrical distribution or just be available on video?

JOE: It won't be available for theatrical distribution because the cost of making a print is \$25,000, and we can make another movie for that much. Also, if it were in theaters, it would be shown in art houses. I don't think punks go to art houses to see movies.

SKRATCH: Will it be for sale or just for rent?

JOE: It will be for sale for less than \$20; we're not really worried about the rentals. It will be in stores at the same time the soundtrack is released, too.

SKRATCH: Will it be on DVD?

JOE: That's not necessary yet. In the world of punk rock, every punk has access to a VHS, and that's who we want to reach.

SKRATCH: Did you know that *THE FILTH AND THE FURY* (the new Sex Pistols film) is only available on VHS for rent and that if you want to buy it, you have to get it on DVD?

JOE: *THE FILTH AND THE FURY* was NOT made for punk rock fans. Like most movies made about punk, it was made to further someone's Hollywood career. That's not what punk rock is about. It's supposed to be a DIY thing so that anyone can be in a band and in six months tour every where. Also, how many theaters even showed *THE FILTH AND THE FURY*?

SKRATCH: It wasn't in very many theaters at all.

JOE: Very few punkers are going to get in a car, drive to the city and go to some art house to see a movie. Most prefer to buy a movie and watch it over and over

at home. That's what we want with this movie. We want people to watch it over and over and look for the continuity errors.

SKRATCH: Like *REPO MAN*?

JOE: But *REPO MAN* cost over a million dollars to make back in '80 or whenever it was released. This movie only cost \$21,000 to make NOW! And it was shot on film. I have to tell people that three or four times, because most people think because of the cost that it was shot on video, but it wasn't. And it's front to back loaded with songs, including performances by the Vandals and Guttermouth. We're already making a second movie. In fact, you have to sit through a trailer for it to see the first movie. It's not a sequel, though.

SKRATCH: I understand that the new movie, the first one, is called *THAT DARN PUNK*. What about the second movie?

JOE: It's called *SOMEONE'S NUTS*, and it stars Warren and was written by Warren.

SKRATCH: So do you foresee doing both movies and the band in the future, or are movies so much fun you're going to stick with them?

JOE: I want to do both. The Vandals have released ten records, so it's nice to be doing something different.

SKRATCH: Speaking of the Vandals, I always enjoy the band's lyrics so much. Where do you guys get your inspiration for them?

JOE: Most come from television, things we see. And just hanging out with each other. Things that come up over and over or make us laugh end up in songs.

SKRATCH: Which television shows in particular?

JOE: Conan O'Brien, David Letterman. Most of our songs are funny in some way. For example, the title "Hitler Bad, Vandals Good" was taken from one of David Letterman's top ten lists. It was a list of Campbell's soup slogans that were never used, "Hitler Bad, Soup Good." We didn't use it for about four years, because no one wanted to use Hitler's name. But then Blink 182 said they would use it if we didn't, so we used it.

SKRATCH: You seem to stay very busy all the time doing different things. Do you have any hobbies that you really enjoy?

JOE: You haven't heard about my hobby?

SKRATCH: No.

JOE: I'm an amateur bullfighter. I've done it for two years and have killed two bulls.

SKRATCH: No way! How did you get involved with that?

JOE: My parents took me to bullfights from the time I was born until junior high. Then my dad got season tickets to the Rams, and we quit going. Years later, I was on the internet and saw information about a bullfighting school in San Diego. I went down to check it out, really as a joke. But I liked the people, and I was reasonably good at it, so I stuck with it. It's improved my Spanish a lot.

SKRATCH: So do you wear one of those wild suits?

JOE: No, at the amateur level, you don't wear the golden suits. My suit basically looks like a Zorro suit, like your waiter at a really nice Mexican restaurant. It's not shiny; it's dark green corduroy.

SKRATCH: So how often do you do this?

JOE: I've gotten to test animals three or four times a year. You don't kill them. My first bullfight was at a private bullring in Tecate for a rancher that raises fighting bulls. My second was in public in San Felipe. Those are like the pay to play music scene, I have to pay to fight the bulls.

SKRATCH: How does that work?

JOE: At the first one, I just paid for the bull. I got a rebate for the meat, which is sold to a local butcher. For the second one, I had to sell tickets.

SKRATCH: Are there a lot of people learning how to bullfight? Are they Americans? Are women involved in the sport?

JOE: There are five or six weirdos floating in and out of the school. Then you can do these intensive weekends where you train on Thursday, Friday and Saturday, then on Sunday they put you in front of a bull in Mexico. The students at the school were all American, and I trained with three or four women.

SKRATCH: Are women bullfighters accepted in the Latin world?

JOE: It's open to everyone in Mexico. The crowds love it. Some of the male matadors don't want to appear on the same cartel, because if the woman does better,

they look bad. And if the guy does better, it doesn't matter, because the other fighter was a woman. There was one really good woman fighter, Christina Sanchez, who graduated from the program, but she quit bullfighting because of all the politics.

SKRATCH: How do you train without a bull?

JOE: One person has the horns and acts like the bull. In fact, half the training is learning how to act like a bull.

SKRATCH: Have you ever been injured?

JOE: Not seriously. I always have bruises and scratches after a fight, and sometimes I have twisted an ankle, but nothing worse than that.

SKRATCH: What is the most difficult thing about bullfighting?

JOE: The hardest thing is that in this day and age, most people are appalled by it. But when you learn about it, it's actually less gruesome than fishing. I mean I never thought I'd kill animals. If you do the final cut right, it's not painful. The bulls have a way better life than if they were raised to go to the slaughterhouse. In Spain, they sell more tickets to bullfights than ever; it's a huge industry. When we tour over there, my wife and I go to bullfights, and I buy my equipment. And I want to say that part of the reason I do this is because my wife is interested in it, too, and supports my doing it.

If you want to see Joe's next bullfight, he has one coming up in Leon, Mexico, on February 3. You can also go to the Vandals website and see some pictures of him in action if you click on the "bullfighting" button.



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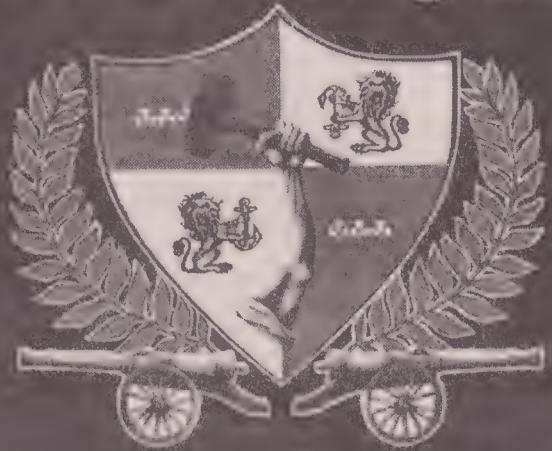
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SICK OF IT ALL

Sick Of It All interview

By: Mike SOS

Photos By Jimbo Gray

Few bands can boast a history as deep and rich as New York hardcore stalwarts Sick Of It All. With countless tours and numerous albums under their belt, the respect level from fans, fellow bands and the entire music scene has never been higher. Despite breakout success eluding these Queens, NY natives, they continue to keep their style of hardcore accessible for the masses and true enough even for the most stubborn hardcore kid. With their new Fat Wreck Chords release YOURS TRULY set to be released in November, I recently spoke to frontman Lou Koller. We spoke about the album, their career, the hardcore scene and what it is like to be a member of one of the most influential and respected underground bands in the world.

SKRATCH: What's the major difference on YOURS TRULY that shines out compared to other SOIA albums?

Lou Koller: Well, we definitely decided, like, when we experimented on other albums, we covered it up a lot and play it down. On this album, a little more of the experimentation is obvious. The production- we took our time with it and working with Steve Evets was great.

SKRATCH: No doubt. Honestly, I think this is the strongest album for you guys because it encompasses everything you guys have done in your career, and hopefully this album is gonna bust it wide open for you guys.

LK: We hope so too. We consciously

went in, it's not like we try not to give our best performance, but I can say on CALL TO ARMS, I was just



getting over being sick and I was trying my hardest to sing what I felt was good at the time. But on YT, everyone came in with the idea, "We're gonna get down on this one and really work!" You know?

SKRATCH: What was the toughest thing about making this album?

LK: I think writing any album is the toughest because we all have different opinions and trying to make it different, you don't know if they're gonna work. Certain songs Armand would play for me (he wrote a lot of the songs on the record). I was like "No one is going to like this." But then after we get

together and play them, then I can see it.

SKRATCH: Which song are you most proud of on the new album? Like a song you think is going to stand the test of time, like a SOIA classic?

LK: On this one, I think there's a lot of them like that. I love the first track "Blown Away." To me, it's kinda like a newer style in the beginning before it busts up into a straight up SOIA song. I think it's definitely going to stand the test of time.

SKRATCH: Where did you draw your inspiration from while writing YOURS TRULY?

LK: Like all of the others, mainly from personal experiences, you know. As a whole, as a band, like the touring experience and the frustration of the music industry, even the frustration of the hardcore scene, you know.

SKRATCH: Let's talk about the LOUD ROCKS compilation, of which you guys are a big part of (SOIA collaborates with Mobb Deep on "Survival of The Fittest"). Yours is definitely one of the more stellar tracks on the whole disc.

LK: Thanks. When we were approached to do that, we all had so many ideas. Armand stood up and asked if he could write this whole song so he did, and it actually came out great. Instead of being like everyone else and make a rap-metal song, we took their rap vocals and put it over a hardcore song. I like some of the other tracks on the record, but after a while, they all don't sound the same, but they work with the same formula. These guys are gonna do the squeak guitar sound.

SKRATCH: Yup, it's pretty derivative of what's going on in the scene right now, while you guys chose to turn it around, which is pretty cool.

LK: Exactly. The people at Loud were pretty surprised too, and they're really into it. There was talk of making it the first single, but we're not as big as like

System of A Down? You get frustrated, but if you dwell on it, you're bound to go crazy, so it's like whatever, move on and keep doing what we're doing.

SKRATCH: Who did you idolize singing growing up?

LK: Definitely my main influences were the singer from Negative Approach and Paul from Sheer Terror. That guy has the growliest voice and he can sing, too. Also, Chris from the Crumbucks, probably the main influences on me.

SKRATCH: What advice do you give new bands coming up?

LK: Play music that you love, don't do

you keep while on the road? Ever a point when it almost came to blows?

LK: When Pete was in Agnostic Front, he'd tell stories how he and Roger or someone else would start duking it out. But with us, I dunno if it's because we'd been together so long or what, but we've come to a point where we scream at each other, then walk away and come back and be calm.

SKRATCH: That sounds like a typical dysfunctional band relationship.

LK: I'm lucky it never came to blows because I'd get my ass kicked.

SKRATCH: How do you unwind from the music business? Any hobbies?

LK: Umm, I still love music. I go to shows, bands I like. Mainly

on the road with us. Bands like Stretch Armstrong, Boy Sets Fire and a band from DC called For The Living that's great.

SKRATCH: What do you think about retiring? I know it's far fetched, but when do you think you'll know when it's time to call it a day? Do you think you can be like Ozzy, Motorhead, AC/DC, bands that still kick ass over a number of years?

LK: Yea, we can have the Sick Of It All fest and have hardcore bands tour across the country with old guys. We started doing that kind of, The Life On The Ropes tour. We took AFI, Hot Water Music and Indecision out and it worked great. Probably do it again in 2001. As far as retiring, I dunno, I play it by ear. Some days it gets real frustrating and say "God, I just wanna stop," but then I get home and say "What the hell am I gonna do, I love

SKRATCH: There is a level of respect for you guys that is far surpassed most other bands. It's a very cool thing to see.

LK: It's a great feeling. When you talk to somebody like Jamie or whoever, it's heartwarming.

SKRATCH: Besides the aforementioned bands, what are you into these days?

LK: Aww man, a lot of good stuff. I like the new Madball, it's a good record. I'd like to see them expand their horizons as we did. That's a band that has perfected their sound, now it's time for them to take a new step. Other than that, there's so much shit out there. I hate this, because I always say to myself, I'm gonna write a list so when I do interviews I know exactly what bands I wanna mention. I like the new At The Drive In, not as hard as the stuff I'm usually into, but I like it. There's so much out there.

I could be just hanging out and see some new band's success as cool one day, then the next say, what the fuck, what about us? You try not to do that because then you're called a hater. Whatever. Yea, I got the right to hate a couple of times.

my favorite music is still punk and hardcore and stuff like that and I'll go see Indecision, when they are around. Last week, I saw Face

To Face, one of my favorite bands, who's another band I sit there and look at and I'm like "Why Blink 182 and not them?" I've got nothing against Blink, we've toured with them. A little childish in my opinion, their antics, but they're goofy with their bathroom jokes.

SKRATCH: Yea, but they're like a boy band for the punk rockers. Do you have any side projects or any other musical endeavors in mind, like taking a band under your wing?

LK: Nah, not right now. I always have these ideas for songs and I've got a lot of lyrics written I try to apply to SOIA, but the words have to have the same feeling as the music. I got a lot of stuff sitting around, maybe one day I'll get off my ass and do it. Other than that, we really don't take bands under our wing. Instead, we take bands out

this shit!"

SKRATCH: The state of hardcore, you guys being the elder statesmen that you are, how does it feel to be in your position where the kids and the bands all look up to you? And then you may hear shit from other bands or kids, like "aww, SOIA, they sold out."

LK: It's funny, I hear bands that I respect saying negative shit. I'm shocked, because we never say anything band about anybody. It's funny, the bands that say we're not part of the scene, yea we're not because we don't go to every show, because I don't hang out on the Lower East Side? Then he reads in a fanzine that I was praising his band and now he's my friend. Make up your mind, you hate me, you hate me. Getting praise is another thing. Recently, Jamie Hatebreed called me up and wanted us to tour together and we were like "why would you wanna tour with us?" and he answered "because you're Sick Of It All", and that's a pretty fucking nice comment.

SKRATCH: Do you guys feel as if you may get lost in the shuffle with the super saturation of the music scene and so many bands out there doing the same things you're doing?

LK: Any band that's new kids are gonna react to right away, so yea. Look, it's shiny and new. Like the Blink-Face to Face. The new Face to Face album, amazing, but they're not a new band, so the kids are like "My brother was into that, so I won't be." Sooner or later, they'll come around. That's what happens to us. We have our core audience, that buys the album the first day, and then over the year we sell steadily. As far as being threatened by anybody, it depends on what mood you catch me in. I could be just hanging out and see some new band's success as cool one day, then the next say, what the fuck, what about us? You try not to do that because then you're called a hater. Whatever. Yea, I got the right to hate a couple of times.

the close quarters

SKRATCH: What have you seen that has changed about the scene both good and bad?

LK: What I hate is that everyone fell into the NY cliche of like, it's gotta be tough, ya gotta be violent. It kinda sucks. That's what really sucks. It's come in waves through the years, but now it seems like now they're reveling in it. Like yea, we're from NY, we're stupid. We're gonna brawl. NY has a reputation. You don't have to prove it. When we'd go out of NY, on our first few tours, the Midwest and they'd be like "you guys are from NY?" and they'd try and be so hard and start fights and be like what's the point?

We'd tour CA in '89 with Bad Brains, and the Cholo gangs would come up on the van and ask where we were from and we'd say NY and they'd be like "that's cool".. and they respected you because NY is a badass town. And it's something to be proud of. NY has an attitude and it goes along with our music.

Surprise of things is that it's still here and new bands are coming up. I wish there was more mix of the audience, see emo kids go to shows where it's a mixed bill and as soon as the emo band goes off, their fans split. That sucks.

SKRATCH: Where's the best hardcore scene right now?

LK: Again, it's changed. Depends where you go. For a while, it was Europe and they've since established solid scenes, as has England.

SKRATCH: Yea, the press has been exceptionally good to you guys.

LK: Yea, they've been more accepting. Here, the bigger magazines like AP or Spin are dictated by album sales. We were in AP as a favor by some friends right before CALL TO ARMS, but that's how that shit works.

SKRATCH: Even the metal mags. You guys could be thrown in that mix, you toured with Slayer.

LK: We're still friends with them, Sepultura, Soulfly. It's funny, like, talking to people, you hear that the guys in Slipknot wanna get a copy of the new disc. The thing that shocked us the most is that a friend's of Pete's was hanging in an MTV crowd and the guy from Papa Roach asked him if he knew us and if he could get him a copy of the new disc because we're

one of their favorites. I think it's great that these bands that we've influenced are out there making it big.

SKRATCH: It shows a lot about you guys, your staying power and the New York scene. It's about time.

LK: That's the strange thing. You look at MTV bands, POD, Papa Roach, not that they're overnight successes, but they're doing well, and they're derivative of the NYHC sound. But, why is it that all the California bands get all the fucking glory?

SKRATCH: That's where the crowds are.

LK: Also, the thing about those bands

that's the one thing outside of the scene, when people speak of NYHC, they use us as a measuring stick I guess. Even as I was reading the new Earth Crisis reviews, they were saying it's somewhere in between POD and Sick Of It All.

SKRATCH: How much has being from NY helped/hurt your career?

LK: It helped a lot, especially in the early days saying we're from NY. We'd tour CA in '89

Again, it's all up to MTV and if they're gonna play it. We never put out a video with that in mind. That's why on "Call To Arms" we made that joke video. Hope the record does well here. Europe, we can go and make a living. America, when you break, then you don't have to worry about the future too much,



is that they don't call themselves hardcore, and their fans aren't hardcore fans and aren't opposed of them getting popular. One of the downsides of the hardcore scene, once a band blows up, people feel jaded and feel like something special is taken away from them and they right away cut that band off. I know, because when I was a kid, I was totally into Metallica, and the last time I saw them was Ride The Lightning and that was it. I dug Master Of Puppets, but then the jock guy in school that made fun of my "Metal Up Your Ass" shirt all these years was suddenly into Metallica. So I was pissed too. You grow out of it.

SKRATCH: You guys are the epitome of a NY band...how do you feel you guys stack up when you look at the entire NY music scene, like where's your place, not only in hardcore, but in the grand scheme of things?

LK: That's a fucking hard thing to say. I don't know, man, it's like the NYHC scene has so many flagship bands like Reagan Youth, AF, Murphy's Law, Cro-Mags. Even bands that didn't break nationally huge, but like Leeway, who were so innovative and inventive and got robbed by every speed metal band around. But you know, it's like, because we've been around so long, we get respect and

with Bad Brains, and the Cholo gangs would come up on the van and ask where we were from and we'd say NY and they'd be like "that's cool".. and they respected you because NY is a badass town. And it's something to be proud of. NY has an attitude and it goes along with our music. Maybe we can be the nicest guys to people, but then people hear we're from NY and they have a certain respect. Hurting? I don't know, maybe it's like I said, in CA you make money, in NY you get a lot of praise.

SKRATCH: Ever envision life without SOIA? What would you be doing?

LK: I was a graphic artist for a while, but I quit that to do the band full time. I don't know if I would have stayed there, it was getting crazy. You know how it is when you're at a job too long.

SKRATCH: What's gonna be the first single for this album?

LK: For the radio, I'm not sure, but we're working on a video for "District."

SKRATCH: Think you'll get any rotation play here or at least some pop especially due to your new deal with Fat Wreck Chords?

LK: It's phat. Hopefully, it'll work out.

as long as you're smart with your money.

SKRATCH: How do you preserve your career monetarily?

LK: Try and get your Merch into stores, a lot of mail order. It's good, because we'll be down and broke, and bills line up and then our manager will get a check for merch and we're back on our feet. The hard thing is we could work day jobs, but none of us do. If I need income, I can work with my brother in his small construction company. I work there when he needs me.

SKRATCH: Lou, the album is spectacular, I really dig it and I wish you all the best on this album.

LK: Thanks a lot.

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"We're all doing what we love to do. It's hard to explain to someone who doesn't play music, but it's a passion. I think that's what makes our band work so well..."

SKRATCH: Upon hearing your first full length "Buying The Lie", I couldn't help to think of the vocalist for Funeral Oration and Morrissey. Ironically, your bio even suggests the similarity of Morrissey. Isn't he the most pathetic singer ever--the way he croons and cries?

D.O.W.: *pa'thet'ic*

Pronunciation: *p&-'the-tik*

Function: adjective

Etymology: Middle French or Late Latin; Middle French *pathetique*, from Late Latin *patheticus*, from Greek *pathetikos* capable of feeling, pathetic, from *paschein* (aorist *pathein*) to experience, suffer -- more at PATHOS. Date: 1598, 1 : having a capacity to move one to either compassionate or

contemptuous

pity 2 : marked by sorrow or melancholy : SAD. synonym see MOVING...In other words....Yes.

SKRATCH: Have you ever listened closely to Morrissey's voice and did a second-take and said, "Damn is that Kermit the Frog?"

D.O.W.: It's not easy being green.

SKRATCH: How does this Morrissey comparison hit home? Do you think he's a bit of a wanker? What's your take on this?

D.O.W.: It's always hard being compared to other bands, cause it kind of labels us as sounding a certain way. But we're all fans of The Smiths and Morrissey, so it's kind of

flat-
tering at the same time.

SKRATCH: Although you have put out 2 EP's prior to the new record, it wasn't until just recently I heard of Death On Wednesday? Am I that out of the know?

D.O.W.: We started the band under the name The Axidentals about three years ago. After finding that we were not the only band with that name we changed it to The Redliners. Again, right before recording BUYING THE LIE, we were cursed with having to change it.

SKRATCH: What is the significance behind

the name Death On Wednesday? Is Hump Day a good day for death?

D.O.W.: The name came from a song that we ended up not using for the new record. It was about paying the consequences for your actions, and the resurgence you go through.

SKRATCH: What parts of Orange County are you all from? Do you think Orange County has lost its "local scene" charm during the past year or so? Any kind or unkind (is unkind a word?) words you'd like to share?

D.O.W.: Orange County has always been a Mecca for young and upcoming bands. There's still some awesome bands coming out of the scene. Chain Reaction is pretty much holding the last thread, Orange County is lucky to have those guys.

be in the same boat. There's definite punk influence in our music, but we don't consider ourselves a punk band.

SKRATCH: Personally, I think Death On Wednesday has a punk rock edge, yet puts a new spin on Emo as well. Is that a fair assessment? D.O.W.: It's very hard to label, even for a music aficionado myself.

Yeah, people are having a hard time with it cause its not that easy to nail down. The Emo tag gets thrown around like a Frisbee, so it's hard to say cause everyone has their own interpretation of Emo. If you're saying that we emote through our music then yes, definitely, but we consider it rock and roll.

SKRATCH: I Did a little reading and realized some influences you have are The Beatles, Elvis, Dramarama, and The Cult. This is

like to share? During touring, where have you have you really FELT THE LOVE?

D.O.W.: In Belton, Texas we played this place called the Iron Bell. It holds the world record for longest ongoing karaoke session. Kind of gives you an idea of the clientele...Who sings karaoke at four in the morning? It was actually a really fun show though, in a Benny Hill kind of way. If you're ever in the area, make sure to stop in and tell Ken we said hi.

SKRATCH: Here's the million dollar question: Is selling 10,000 records more important than selling out The Palladium?

D.O.W.: Selling out The Palladium.

SKRATCH: Really, why?

D.O.W.: Is it possible to sell out The Palladium without selling at least 10,000 albums? If so, please write to us and let us

SKRATCH: What was it like being produced and sitting next to Face To Face producer, Trevor Keith? That guy must be getting paid the bucks, huh? Do you like his work better than Mark Trombino?

D.O.W.: Working with Trevor Keith and Chad Blinman was awesome. Trevor was really open to what we wanted to do as a band, which isn't always the case when dealing with producers. The attitude was really laid back, which made everything go really smoothly, despite some technical difficulties. We're all really proud of this record and were very fortunate to work with such talented people.

SKRATCH: Any interesting tricks you played around with in the studio?

D.O.W.: We did a lot of experimenting and found out that Bowser is definitely the worst driver in MARIO CART [Nintendo 64]. Also, one thing that comes to mind is how we ended up recording the guitars: We lined up a wall of different makes and models of guitar amps, then we mixed and matched sounds to come up with some distinct guitar tones. For instance, for "No Regret", we used 2 Fender twins and a Gibson hollow body.

SKRATCH: Will you be using Trevor on your next recording?

D.O.W.: Hopefully. We would love to work with him again.

SKRATCH: In your opinion what makes Death On Wednesday stand alone on the forefront of the indie/punk rock scene? And do you consider yourselves punk rock?

D.O.W.: We don't think we stand alone at all...There's a lot of bands that deserve that credit more than we do, and we're stoked to

very fascinating. Why The Cult? They are one of the most generic bands I've ever heard. Seriously, tell me what I'm missing when it comes to The Cult. Also, Dramarama? They had only one good song about Diamonds and what not, right?

D.O.W.: That's what we like about The Cult, not that they're generic, but that they're just straight forward rock. It's all about Ian Asbury, his voice is awesome. Matt Sorum...can't go wrong. Dramarama was a totally versatile band, which we strive to be. They covered a lot of ground from album to album. We grew up listening to those bands, so we cited them as influences.

SKRATCH: I know I'm giving you a hard time. Relax, it's cool. It means I like you guys! How far are you willing to go with the band?

D.O.W.: We're all completely devoted to this band. We're in this for the long haul, so we'll see.

SKRATCH: Will you be loyal to Side Cho records or are you looking elsewhere? I only ask because Side One Dummy always pesters (j/k Side One!) us of new bands they should check out.

D.O.W.: Side Cho has been very good to us. We're very fortunate to be working with them, but money talks, right?...Kidding!

SKRATCH: What is the most important thing you get from playing in this band?

D.O.W.: We're all doing what we love to do. It's hard to explain to someone who doesn't play music, but it's a passion. I think that's what makes our band work so well, is that we're all passionate in what we're doing.

SKRATCH: Any great touring stories you'd

know how.

SKRATCH: A small change-up....Did you vote Gore or Bush? What do you think we'll see on the horizon with Bush Prez? What's to come?

D.O.W.: Politics bad...Music good.

SKRATCH: On a lighter note, what do you peeps like to do outside of the music arena? Any hobbies?

D.O.W.: Music is all consuming for us at this point.

SKRATCH: What's a typical Friday night like? Go see shows or...?

D.O.W.: See last answer.

SKRATCH: What is your 5 word description of happiness?

D.O.W.: Doing an interview for Skratch!

SKRATCH: What makes your tides rise?

D.O.W.: ROCK AND ROLL!!!

SKRATCH: In 5 years do you think people will read this interview again?

D.O.W.: Why would they read it again? They already read it once.

SKRATCH: Any upcoming show dates or tours?

D.O.W.: Yes...We'll be at The Epicentre in Mira Mesa with RKL on January 26th and The House of Blues in Anaheim opening for Social Distortion on January 27th. We also play The Tap House in Huntington Beach with Flip n' Whiteys February 1st, The Living Room in Santa Barbara opening for Homegrown on February 3rd and at Chain Reaction in Anaheim with Slick Shoes on February 9th.



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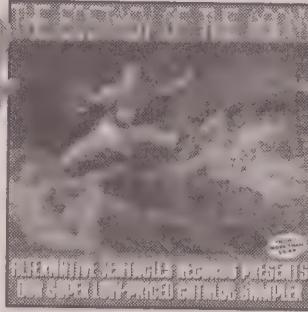
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Dynamite Boy

Interview by Sandi Saponara

Countless band member changes, constant touring, romantic frustrations...and Toys "R" Us. And here we have Dynamite Boy. These guys have been touring for five years and are currently gearing up to tour again in February in support of their new album that will be released on Fearless Records. After nine different band members, the four that seem to be here to stay are Sean "Dynamite" on guitar and vocals, Danny "Wadboy" on guitar, Adrian "El Nino" on bass, and Scott "Dr. Rock" on drums. Like any other band, Dynamite Boy had to go through hell their first time out on the road back in '95. But since then, they have had better luck playing with bands like Strung Out, Big Wig, and Less Than Jake. Not bad.

With nicknames like "El Nino" and "Dr. Rock", you know this band has got to be a lot of fun as well as musically entertaining. Though I have never seen the boys live, their energy and spunk comes through fabulously on their latest CD, FINDERS KEEPERS. It's a great jaunt into the adolescent mind being tossed around and the heart being broken. But we can't forget the humor. Even though this interview with Sean was done via e-mail, it still made me laugh. Frankly, it is amusing. I mean, how could you not be amused by a punk rock guy working at Toys "R" Us among all the little Pokemon loving kids? You can't. It's impossible. So sit back, relax, and take a journey into the Dyn-O-mite (pun intended. Sorry, I just couldn't help myself) world of Dynamite Boy.

Skratch: What were your first shows with the band like?

Sean: Well, when I first joined the band, I only sang (no guitar playing at all) and that was very uncomfortable, because all the bands I'd been in before I did a small bit of singing, and all the lead guitar. So, suffice to say it took about two shows like that before I began play-



ing guitar as well again, only because I was so self-conscious of what to do with my hands and how to stand and stuff. I actually had to tape the words on the stage and wear sunglasses so no one could tell that I was reading them right off the sheet of paper. I'd only been in the band about two weeks at that point. But the shows were always a lot of fun, so I think we figured out early on what our niche was.

Skratch: How did you guys get your nicknames? Did you give them to each other?

Sean: Yeah, we gave them to each other. I know that's kind of lame, but people never really gave me a nickname, and you have to admit, Scott D. Rock is WAY too cool a nick name not to give to someone, ya know.

Skratch: Is the band thing a full time job? If not, what else do you do to pay the bills?

Sean: Well, the band is full time, but not paying the bills full-time. We try to pay as much of our rent and bills as we can when we're on the road, but at home we all have jobs. I am currently working at Toys R Us, Danny is a sandwich artist (haha), Adrian is a valet car attendant (Nino finally got a job. We're so proud of him...), and Scott works for an electronics recycling warehouse. But none of this compares to touring and stuff. We hope to get to the point where we can start to pay all our bills all the time and travel to all the places people would like us to so we can play for them (hint, hint).

Skratch: What is the best advice you've ever received?

Sean: No matter whether it makes you money or not, always pursue what makes you happy. If I'd never been told that, I really don't think I'd be doing this now. Oh, and never eat yellow snow. I think that's just as important. That's pure genius.

Skratch: How did the recording process change over the albums you've recorded?

Sean: We started to write FOR the studio, know-



ing that when we were in there, we could try things we normally wouldn't do live, but at the same time, learn how to make up for that by being able to pull off things like our harmonies live, to distract you from how much we really suck. We also spent a long, long time on vocals, mainly because we'd lost Andrew (our old guitarist and other backup vocalist) right before we went into the studio, so Adrian and I had to pick up the extra singing. Mad props to Adrian, he did most of it and did a great job. Don't tell him that, though, I'd hate to say something nice to him.

Skratch: How do you like being on Fearless Records?

Sean: I absolutely love it. They are all some of the kindest, most understanding, hardest working people I've ever met, and they put a lot of faith in us when no one wanted to even talk to us. Especially Bob (Becker, of Fearless), possibly the coolest guy I've ever met. (Is that enough ass-kissing? I hope so, my lip smells like shit!) Seriously, they are awesome. So, to all those kids who hate the fact that we're on Fearless because they think Fearless should only put out melodic hardcore, fuck off! Bob puts out the music HE likes, after all, eight million At The Drive In fans can't be wrong!

Skratch: What was the most pivotal moment (in your opinion) for the band?

Sean: When we were on tour in '98 on the east coast and were visiting Bigwig in Jersey and Tom (Big Wig) called Bob and hooked me up with him on the phone. We sent CDs to him after a long conversation and he loved it, blah, blah, blah, now we're on Fearless.

Skratch: Your profile on the website says that you are influenced by bands like the Ramones and the Beatles. What kind of inspiration do you get from them?

Sean: I think the Beatles really gave me a true appreciation of love songs and some of the complexities of songwriting. The Ramones made me realize that a song can be only 45 seconds long and still get the same point across, (only with lots of distorted guitar!!!). As far as emotional inspiration and stuff, I get that from old country music like Merle Haggard and Willie Nelson. Oh God, I adore that stuff.

Skratch: How was the tour with Strung Out?

Sean: Absolutely incredible. They were super nice to us, their crowd was receptive to us, and really inspired us to keep busting our asses. Also, Rob makes me want to go home and practice my guitar more. That guy is fucking maniacal.

Skratch: It sounds like Dynamite Boy has had some bad luck with tours and such over the years. Has it gotten easier or does it seem to be a lingering curse?

Sean: Well, by no means do we think we're the only ones. I think any band who has toured longer than two weeks in their careers have horrible stories. It's just that sometimes, you're like, "Can't we ever get a fucking break?" But I guess that's some of the appeal. (Acting like Spinal Tap as much as it kills you.) I won't, however, waste your time whining about how our van broke down here or shows got canceled there, or how hoods flew our windshield in Berkeley on our first tour. Just remember when you see us that we drive 5 to 10 hours a day, every day, for months at a time. Shit is bound to happen to anyone who tests those odds.

Skratch: What is the craziest and/or the most fun show you've ever played?

Sean: Well, the craziest has to be on our first tour we played in a cave outside Las Vegas hooked up to a generator. We played on a dirt floor in the center, and had kids sitting on the rocks all around us. It actually looked like something out of The Lost Boys movie. (Do you remember that movie? With the two Corey's in it. What a fine piece of cinema.) The most fun would probably be with MxPx in St. George, Utah. That one could also qualify as weirdest, only because the floor in the club was collapsing from all the kids jumping during the first four songs of the set, and MxPx had to play on the loading dock outside, while all the other bands kind of got screwed. Those kids were nuts! I've never experienced anything like that.

Skratch: What is your favorite thing to do outside of the band?

Sean: Watch movies and collecting toys. Holy shit do I love toys! I collect mostly Star Wars. And unlike many fair-weather Star Wars fans, I've been an avid fan, collector and all out geek for Star Wars since I was four when I got to see the first movie when it came out. I'm an old-school Star Wars fan and shit, yo...yikes.

Skratch: Were you ever hesitant to make the band a priority in your life?

Sean: Not really, because this is my greatest passion and dream.. Every time you see us on tour, I want you to know that you're watching one man live his dreams. My fiancee makes it a little harder to be so committed, but she's my biggest support mechanism. She loves seeing me happy, and she knows this is what does it for me.

Skratch: Is there any band that you have wanted to see live, but have never gotten around to it?

Sean: Not really. I've been pretty fortunate to have worked at clubs in Austin for several years and have gotten to see just about everyone I've ever wanted.

Skratch: Is there any show you saw when

you were a kid that made a big impression on you? Sean: Hell yeah!!! AC/DC, matha fucka!!!! I wouldn't have ever started playing guitar if it wasn't for them. Angus is my God!!!! I got to take a little stab at it on the Punk Goes Metal CD, and we had a blast.

Skratch: What was the first show you went to?

Sean: My first concert was the Marlboro Country Music Fest at Rosemont Horizon in Chicago. The line up was Merle Haggard, Ronnie Milsap, Lee Greenwood, and Ricky Skaggs. It was a hillbilly's dream. I'm proud that I, too, am a hillbilly.

Skratch: Who writes most of the songs for DB? Are there any that mean particularly a lot to you?

Sean: I write a lot of the stuff, but now Adrian and everyone is kind of helping put all our efforts together to write some really great stuff, as I think the next record will show. Every song we write means a lot to me, because everything I've ever written about has been a personal experience for me. But as far as favorites, I'd say "Catching On" (a new one), and "Background." Incidentally, "Background" was written literally the night I tried out for the band and hasn't changed one bit since.

Skratch: Who has been the biggest influence in your life?

Sean: My parents, probably. They have always tried their hardest to support me and what I want to do with my life. They're still parents, though. I still get the "when are you gonna get a real job" speech every once in a while, but deep down I know they're just worried about me. My dad is the one who gave me that advice (always do what makes you happy) so how weird is that. Damn hypocrites.

Skratch: Is there a city or state where kids seem to be the most enthusiastic at your shows?

Sean: Well, obviously in Austin, Texas (hometown), but it varies from city to city. I think that small town shows usually rock harder than big cities. The kids there are hungrier for music I guess. We still suck, they just don't care.

Skratch: And finally, what's coming up in the near future for DB?

Sean: We're currently writing the new record, slated for release in January or February. We also have an EP coming out on Offtime records, have a few tours coming up (starting in February) and we're ready to work our asses off for this album as hard as we did for the last album. (Maybe even a little harder!!!!) We're glad to be home, but we miss playing the shows every night to the kids who really appreciate it. So, thanks to everyone who has made this worth doing for this long. We love you and hope to see you soon! And thanks to anyone and everyone who fed us, let us sleep on their floors, or anything else to keep us going. You're our heroes.



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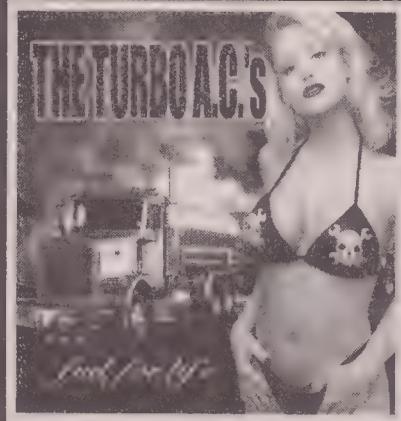
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The Gaza Strippers

similar to the trash rock sounds of the Toilet Boys, Trash Brats, and the New Bomb Turks. The heavy twist and turns of guitars, deep, penetrating bass lines, and

again! I had the pleasure of chatting with Rick Sims (vocals, guitar), Mike Hodgkiss (guitars), and Mark Allen (drums) before their set at Club Mesa in Costa Mesa, CA and this is what it sounds like...when doves cry...

Interview with the
Gaza Strippers
By Liz Ortega

Chicago brats. The Gaza Strippers graced So Cal last month and boy, did they come equipped with some perverted holiday cheer! Rick Sims (Digits, Supersuckers) and Co. ravaged stages in San Diego all the way up the Cali coast. Fans flocked to the sultry spitfire of the Gaza Strippers and were left with an evil grin of forbidden pleasure! Sexy Rock n Roll is what these guys are all about--very



exploding drum work are highly impressive. The whiney, bratty timbre charging out of front man, Rick Sims is poignant yet impious--followed by the sassy soulful dance steps that bring James Brown to mind. Their records definitely capture their seedy, sinful vibe revealed on stage and once you see the Gaza Strippers in live format, you'll never want to be holy

Skratch: How do you like playing out here in California as comparison to playing Chicago?

Rick: Well, we don't have to drive...we could play in five different places five days in a row, and they're all really close together.

Mike: We do good in Chicago and we do good here. It's what is in between that sucks!

Skratch: Would you consider Orange County in between?

Mike: We always have good shows in Orange County.

Rick: When we play in Chicago, we don't have to drive through Albuquerque and Phoenix to get there.

Mike: Yeah, because we're already there.

Skratch: Tell me about the new album, 1000 WATT CONFESSIONS. What inspired the title?

Rick: It came from my Pentecostal upbringing. We feel like when we play, there's more to it than just playing. It's actually the purging of the soul and I don't know exactly where that came from. I think it was

an epiphany...we straddle the line between Satan and Jesus. Sometimes we don't know what side of the fence we ride on--good or evil. So, we felt, just to be safe, we'll confess our sins but we're going to use rock n roll as our medium to do it.

Skratch: Did you always know you wanted to be in a rock n roll band?

Rick: Yeah, ever since I saw the Beatles on T.V. when I was a kid. I wanted to be a drummer first, but I ended up playing guitar.

Mark: I just always wanted to play music. Mostly, it was rock n roll, but I played all kinds of shit.

Skratch: Are there any old or new bands that you've been remotely influenced by musically?

Mike: NONE! There are a lot of bands out there, but none have been an influence. I think we have our own sound. I think the Helicopters are great!

Rick: My main influences have been Molly Hatchet and the Partridge Family. I listen to songs by bands that I listened to when I was a kid and realized "Oh shit! I stole that lick from David Cassidy!" Or from the Archies...the fuckin Archies!

Skratch: So, are you guys a straight faced type of band or would you say you have a sense of humor?

Mike: We have a sense of humor but...

Mark: We come to kick ass when we play!

Mike: ...our songs are not a joke.

Rick: When I think of serious, I think of Radiohead. The message that Fugazi or Henry Rollins tried to get across.

Skratch: Do the Gaza Strippers have a message?

Rick: No...well, I think our message is there. I just don't think it's on our sleeves. I think it's much more abstract and obscured then just coming out and saying it. I think my message is "Here's where I am at this time." Most of the songs on the new record are about the struggle between good and evil and the struggle between a person dealing with, you know... maybe fucking too much? Or fucking and doesn't really want to be fucking but is fucking anyway? You know, it's a struggle! There's no way I can come out with lyrics that go "I'm fucking too much" or it come from a judgmental point of view or a pontificating or self righteous point of view. It's usually about experiences that I have that are told in a third person story form.

Skratch: Oh, so THAT is what motivates your song writing!

Rick: Yeah, confusion of life! Mostly, in my opinion, life is about relationships. I mean, tonight, you've got a relationship with this woman that you showed up with. I mean, you could be lesbians. I don't know.

Skratch: We could be, but only on Sundays.

Rick: Then again, you may not be, but you have a relationship with this woman. I have a relationship with ten people here and that's all that is. When I talk about "Hey Baby you shook my brain/ Like Manchurian Candidate," it's about a relationship right off the bat.

Skratch: Please explain that to me because I'm not familiar with Manchurian Candidate.

Rick: It's a movie about a person who is brain washed. You know how relationships go sometimes?

Skratch: So, you think being in a relationship is like being brain washed?

Rick: It can be. There are millions of different kinds of relationships--you have good and bad.

Skratch: That's just too fuckin deep, man.

Mark: Get out! Don't think about it! Swim to the top! Go to the light!

Rick: It's not deep--not deep at all, really.

Skratch: Well, it's all up to the person and how they chose to interpret. To me, it's deep.

Rick: The message is...you're here right now and you go through life. Sometimes it's great and sometimes it sucks.

Skratch: Give me one song that you feel has the most impact. One song that is meaningful to you and tell me why.

Rick: Ok, I have to think about that one.

Mike: All songs! It's impossible to think of just one.

Skratch: No, it's not. Here's one. I dig "Catfight." When I listen to that song, I think about a bunch of broads getting into a fight.

Rick: You ever get bitten by a mosquito?

Skratch: Yes.

Rick: You have sex?

Skratch: Only on Sundays.

Rick: You ever scratch the itch from the mosquito bite? You ever have athlete's foot?

Skratch: Get to the point...

Rick: The analogy of sex to scratching an

itch is that it hurts but then it starts to feel real good and you're scratching and oh, oh, ahhh, ahh, yeaahhhh! Claws are digging in...

Skratch: So, sex is like an itch?

Rick: Cat fighting, claws, scratching, doing it till it hurts because it feels really good! It's also about a reach, mentally, to one person to the other. Sort of like a trap. When someone metaphorically has their claws into you.

Skratch: That's deep, man. Where are you going after your stop in LA?

Mike: San Francisco then Denver then back home. We've been on tour for four months. We went to Europe and it was amazing.

Skratch: Are you working on anything new besides pushing this new record?

Mike: I'm working on a new outfit.

Mark: I'm working on scoring more drink tickets from this place! We're working on taking a break for a little while and trying to get back to Europe. We've got a new album on Triple X records coming out in February.

Skratch: What is all this religious reference you like to tie into your music? Your album cover features a nun...

Rick: Haven't you ever had a religious influence in your life in any sort of way?

Skratch: Of course, I'm Catholic.

Rick: Think of all the religious experiences you've had in your life and which experience had been working using disappointing, misguided....

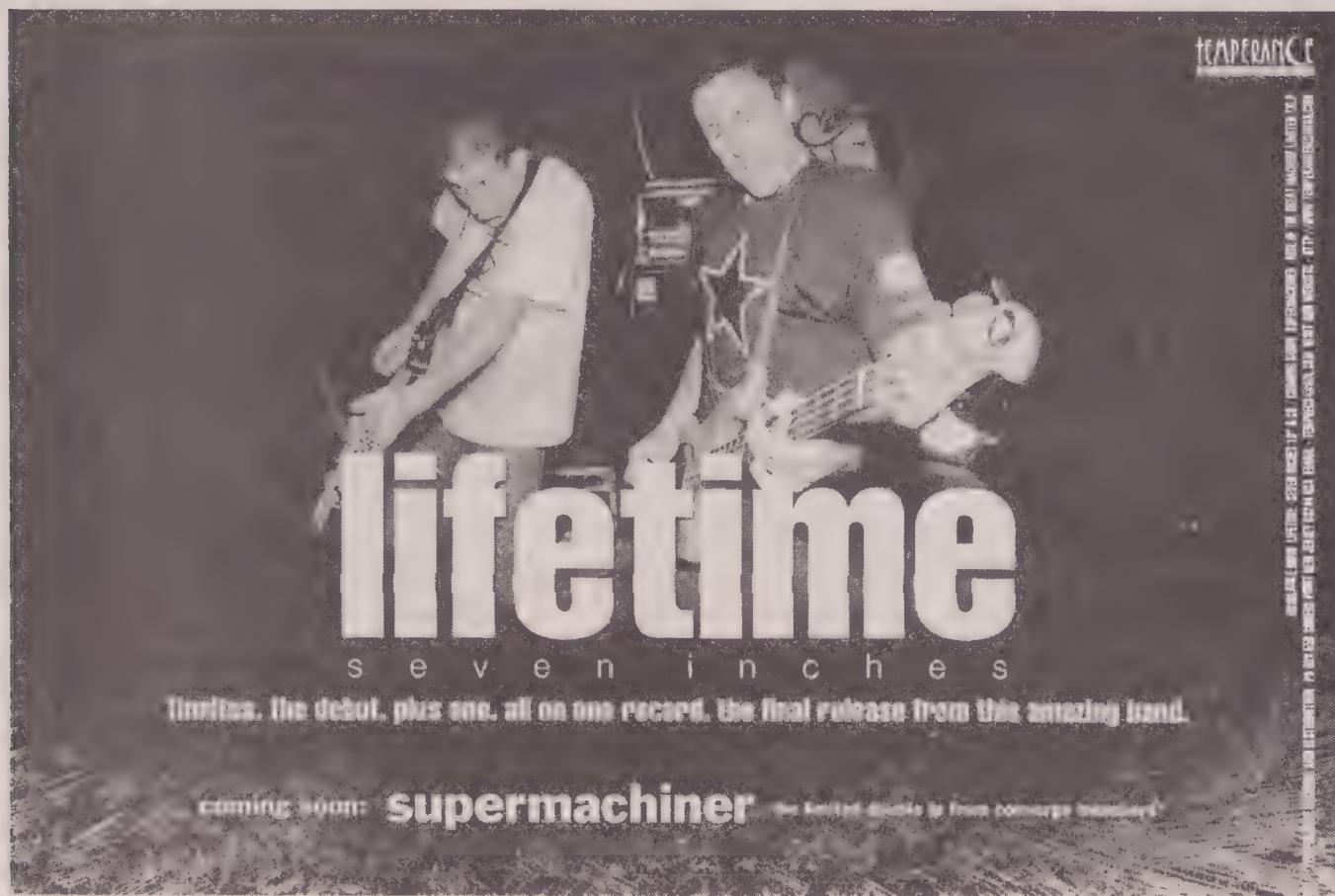
Mike: A lot of things Rick writes about or talks about has affected all of us. It's universal. It really makes sense.

Rick: It's also very metaphorical with rock n roll. You can make the analogy of religion to rock n roll very easily because they're both something you sell your soul to and they're both something people believe in and sort of buy into. They have their idols, they have their messiahs... I mean, Elvis Presley was really the Jesus Christ of rock n roll. He was the first one that went through it and that died of a drug overdose. I think religion and rock n roll have a lot to do with each other.

Skratch: Guys, this has been fabulous. Any last comments before show time?

Rick: Buy our records!

All: Thank you!





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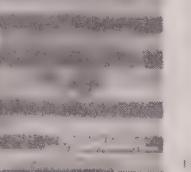
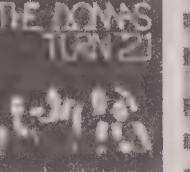
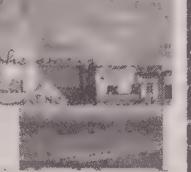
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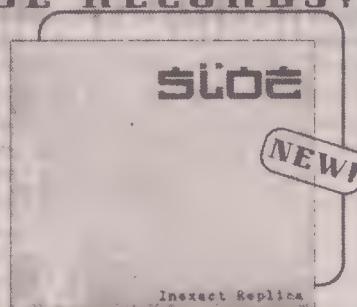
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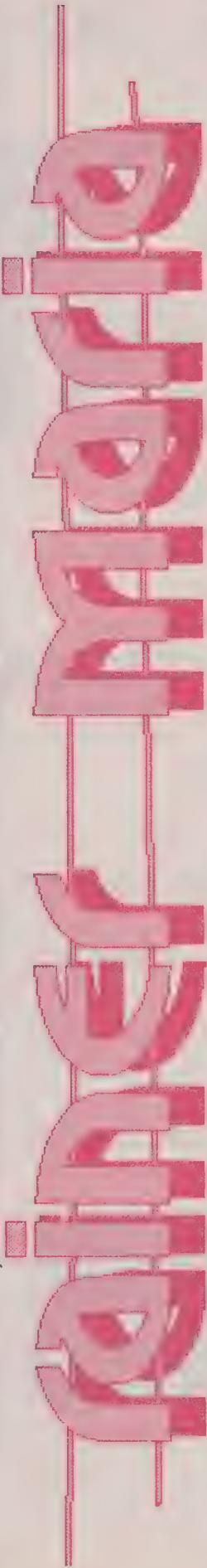
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WHAT DOES THE NAME, RAINER MARIA SIGNIFY? HOW LONG HAS THE BAND BEEN TOGETHER?

Rainer Maria is 2/3's of the poet Rainer

Maria Rilke's name and no, there's no direct correlation between our music and Rilke's poetry. The band, like the name has it's feminine and masculine parts. Who's parts are who's is anyone's guess.

HOW'S THE WEATHER BACK EAST?

COLD!!! I moved out of the Mid-West to escape this snow business. I guess the Pacific is the temperate ocean. Oh well.

HOW'S LIFE ON POLYVINYL RECORDS?

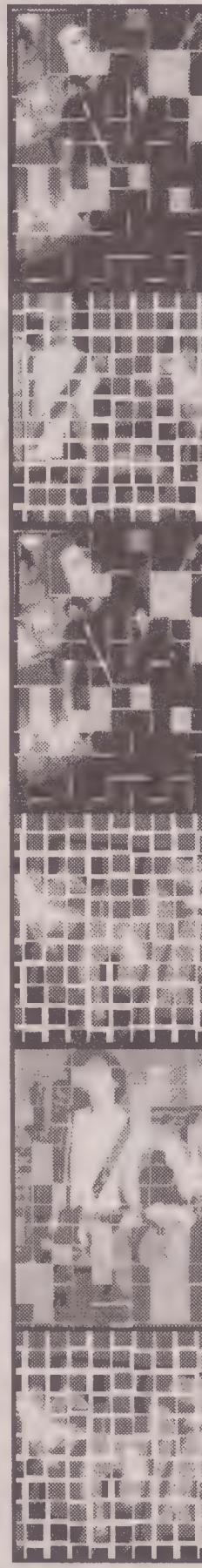
Polyvinyl is great. I don't know too many people in bands that can call their label's CEO at home while he's on the toilet and have him be excited to talk to you. Everyone at Polyvinyl is real supportive and super-into the music they put out. The music is always the first priority.

WHAT IS THE MOST HEARTFELT OR HEART-TEARING SONG YOU'VE WRITTEN TO DATE? TELL ME ABOUT IT, PLEASE.

That's real a relative question. When people listen to music they often relate it to their own experiences. Maybe the song that person feels is heart-wrenching was playing when they met or broke up with their boyfriend/girlfriend, or maybe they identify a lyric or line with an important event in their life.

WHAT BANDS DO YOU LOOK UP TO? WHAT BANDS HAVE MOTIVATED YOU TO PLAY IN A BAND?

We've all been pretty big fans of all kinds of music since we were little kids. As far as bands that inspired me to get off of my ass and learn an instrument, I think a the DIY scene in the Midwest was really inspiring to me and a lot of other folks as well. It was so



empowering to see kids my own age writing and recording music and touring the country.

HOW DOES THE CUTE LITTLE WORD DESCRIPTION, EMO SIT IN YOUR STOMACHS?



That word's not so little anymore. As far as cute, that's relative to the band that your describing. The first "EMO" band I saw live was Born Against. They're not all that cute.

WHAT DO YOU LIKE TO DO WHEN YOUR NOT PLAYING MUSIC?

I live in NYC so there's no lack of entertainment options. The museums and galleries are great not to mention the music scene. On any given night there are a number of great shows to check out no matter what kind of music you're into.

WHAT IS THE CHEMISTRY LIKE BETWEEN BAND MEMBERS?

We're fire, water and earth signs. That makes boiling mud, the cornerstone of life.

ANY FUCKED UP RUMORS ABOUT THE BAND?

No, everything you read or hear about us is true.

On a personal level...

WHAT IS THE HARDEST THING YOU EVER ACCOMPLISHED IN YOUR LIFE?

Moving so far away from my family.

WHAT IS THE MOST PERSON/SPECIAL THING OR PERSON TO YOU?

My family and friends

WHAT WOULD YOU BE DOING IF YOU WEREN'T IN THIS BAND?

Teaching high-school history.

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Rainer Maria leaves for tour on February 1 and returns home on March 11th. We'll be playing shows on both coasts and most cities in between. You can check the almighty rainer-maria.com for up-to-the-minute info on all things Rainer Maria.

Thanks a ton and I hope to see ya in a few weeks!

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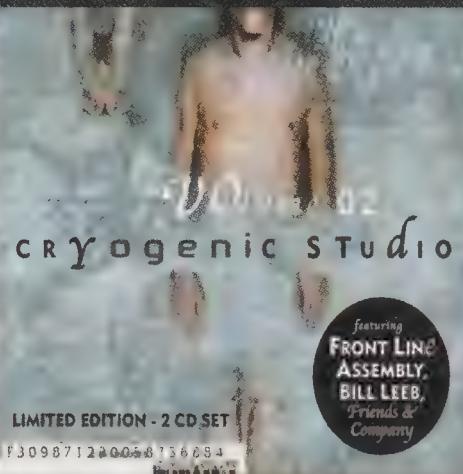
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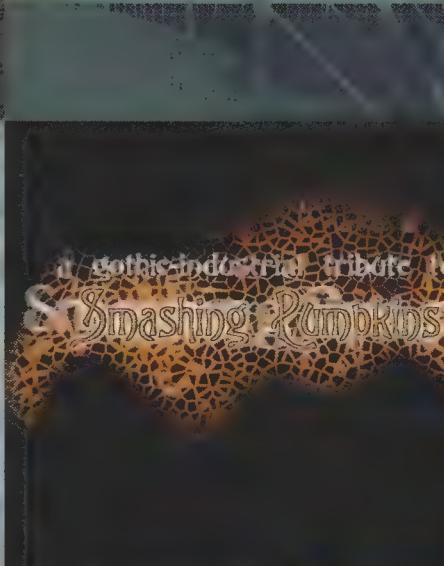
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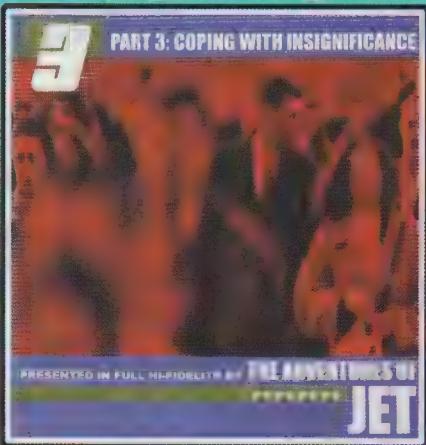
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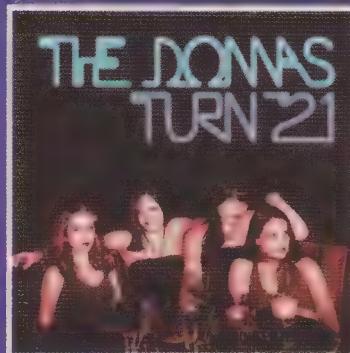
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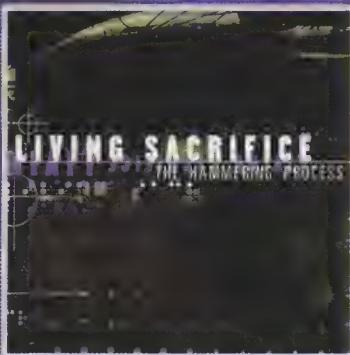
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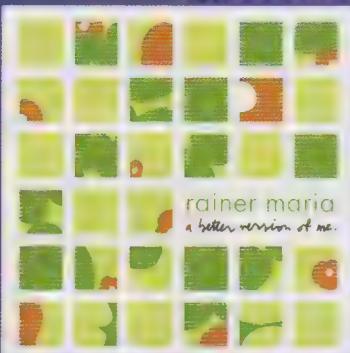
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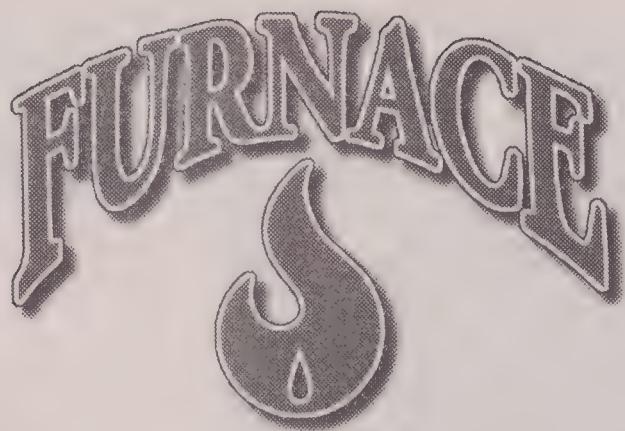


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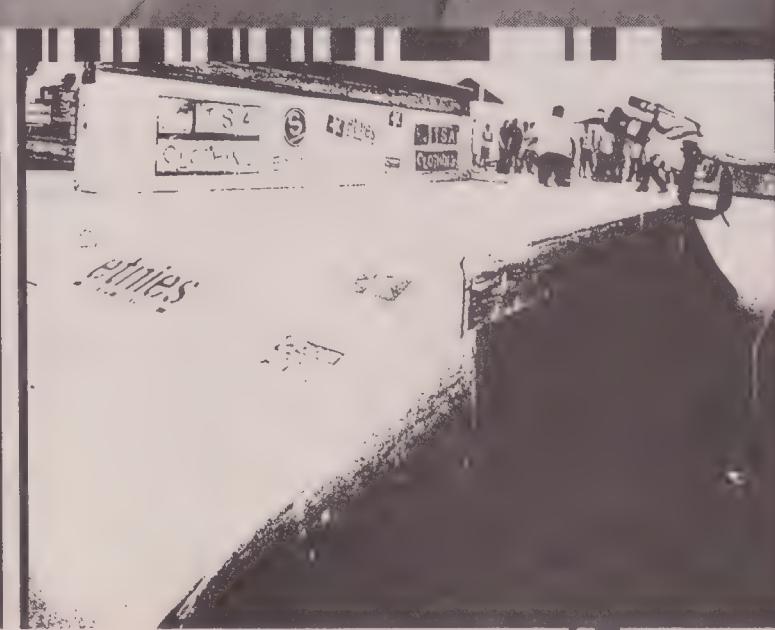


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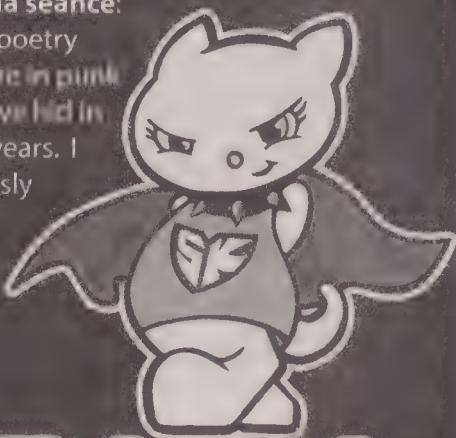
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L.A. Daily News: "Move over, Rover, and let the Kittens take over."

Launch.com: "The group has begun to gain notice for their recording."

Emily Dickenson via seance:

"If I knew that my poetry would have a future in punk rock, I wouldn't have hid in my attic all those years. I would have seriously stomped on some people."



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CALIFORNIA

Northern Ca.
Amnesia
Amoeba Music -2 Locations
Aquarius Records
Atlas Café
Body Manipulations
Boomerang
Bottom of the Hill
Buffalo Exchange
Dieselfuel Prints
Necropolis Records
C. W. Saloon
Cactus Club
Cafe Matisse
Cafe International
Camera One Theater
Camera Three Theater
Church of Skatan
Clothes Contact
Coffee Society
Comix Experience
Compact Disc Warehouse
Crescent City Café
Deja Vu Pizza
Erno Tattoo
First St. Billiards
Gavin Street Skate Park

Held Over
Horseshoe Café
Howling Bull
Syndicate
Ink House
Java Jones
Just Play Music
KITS Live 105
lobby
Leather Tongue
Video
Lennon Studios
Lost Weekend
Video
Lucky-13 Clothing
Mike's Drum Shop
Mission Records
Moon Zoom Vintage
Clothing
Morning Glory Music- Both Locations
Mr. Toad's
Muddy Waters
Muddy's
Naked Eye News & Video
Pierce Ink
Plastic Passion
Pure Gold
Rasputin Records
Salzers Records
Secret Studios
Selected Tempo Records
Selected Tower Records
Skaters Paradise
Streetlight Records
Sweet Heat
Tempest
The Agenda Lounge
The Edge
The Gold Cane
The Town Theater
The Usual
Toronado
Underground Clothing
Ventura Theater
Wild Planet
Woodstock Pizza
Xpresso Roma- Both Locations
Yukatan Cantina
Southern Ca.
13th Floor
14 Below
45 Revolution
123 Stickers
2000 BC Hemp Shop
Aaardvark's
Aaron's Records
ABC Music Center
About Face Tattoo
Aces High Tattoo
AG West
Alive Studios
American Vintage

Clothing
Aquarius Surf & Skate
Area 51 Skateboards
Atomic Garage
Auditory Odessy
Autumn Moon Tattoo
Avalon Tattoo
Backside Records
Backstage Rehearsal Studios
Beach Bums- All Locations
Benway Music
Big City Tattoo
Big Daddy's Playhouse
Big Time Surf Shop
Bijou Collectables
Bionic Records Stores- All Locations
Black Hole Records/ Stray Cat Vintage
Bleeker Bob's
Blind Melons
Blue Bros.
Blue Meanie
Boards & More
Body Electric Tattoo
Body Temple Tattoo
Book Soup
Brooklyn West
C &C skate
Camden Lock
Campus Eatery
Capt Ed's
Carvin
Casbah
CD Trader
CD Warehouse
CD World
Cellular Skate shop
Chain Reaction
Che Cafe
Chemistry
Classic Tattoo
Club Mesa
Cobalt Cafe
Coffee Fusion Coffee Shop
Coffee Shack
Come To Mama
Common Grounds
Coolsville
Costa Mesa Tattoo
Cows
Crossroads
D.B. Coopers Music Exchange
Dementia
Destroy All Music
Dick, Jane, & Spike
Disc Go Round
Discount Cds
DMC
DML Studios
Doll Hut

Doug's Records
Dr. Jefe's Tattoo
Dr. Strange Records
Dummy Records
DV8 Skate
E.T. Surf
Eagles Coffeshop
Eight-Ball
Electric Chair
Electric Tattoo
Empire Club
Empire Sports
Entertainment Exchange
Epicentre
Erogenous Zone
Extreem Weelz Inc
Extreme Board Shop
Fantastic Records
Fern's
Filthy's Music Exchange
Fingerprint's Records
Flashback's
Flesh Merchants Tattoo
Fortress Studios
Friar Tucks
Frog House
Front End Vintage
Furnace Skate Shop
Future Tattoo
Galaxy Gallery
Geez Louise
Get It On Smoke Shop
Ghetto Skate Shop
Go Boy Records
Golden Apple Comics
Good Art Co
Greeko's
Green Hell
Greene Records
Groove Rider
Guitar Center- Selected Locations
Half Note Rehearsal Studios
HB Tattoo
Headhunters
Headline Records
Heavy Rotation
High Road
Hill Street Coffee House
Hip Hair
Holloway Productions- 2 Locations
Horseshoe Coffee House
Hot Skates
House Of Flys
House of Blues
Identity Board Shop - All Locations
Ink Spot Tattoo
Inner World
Interstate Skate Shop
Ipso facto
Jabzz
Java Jungle

Javanican Coffee House
Jays Boardshop
Jelato Vero Coffee House
JNCO
Juanitas Taco Shop
K5 Skate & Surf
Katin Surf & Snow
KB Club
Koo's Cafe
La Bamba
Laguna Tattoo
Lefty's Tattoo
Leonardo's
Liberty Board shop
Lido Extreme
Liers Music
Llittle Pleasures
Lil' Rock Studios.
Lion's Lair
Liquid Music
Long Beach Surf and Sport
Lou's Records
Love Juice Studios
Lucky 7 Studio
M Bar/Grill
Mad Clothing
Magic & Fetish Shop
Mars Music
Mc Clain's
Mc Murphy's
Megabyte Coffee
Meow Clothing
Middle Earth Records
Milano Studios
Mira Costa College
Mission Beach Tattoo
Moby Disc
Monkeys To Go
MR. T's
Music Revolution
Music Trader Stores- All Locations
Na Na Clothing
Nathan's Tattoo
NC-17 Clothing
Noise Noise Noise
Nothing Shocking
Off the Record
Offbeat Records
On The Contrary
Ontario Music
Orbit Studios
Out of Vogue
Outer Limits- 2 Locations
Outsider Clothing
Pannikin Coffe House
Paramount Studios
PB Tattoo
Peer Records
Pepperland
PigeonHole
Records/Studio
Poobah's
Pro music Exchange

....SKRATCH MAGAZINE....

Public Surf
 Puff N Stuff
 Pull My Daisy
 Que Sera
 Rack n Ruin
 Rainbow Records & Cassettes
 Ralph's Hair Place
 Rebel Skate
 Record PX
 Record Trader
 Recycled Records
 Red Balls
 Red Zone
 Restyle clothing
 Retail Slut
 Retroactive
 Rhino Records
 Rhino Room
 Rock-a-Hula
 Rockaway Records
 Rocket 3
 S&S tattoo & piercing
 Sacred Grounds
 Sam Goody- Selected Locations
 Scooters
 Second Spin.Com Records- Both Locations
 Selected Borders Books & Music Stores
 Selected Guitar Center Music Stores
 Selected Guitar Trader Locations
 Selected Pennylane Records Stores
 Selected Tempo Record Stores
 Selected Tower Records Stores
 Selected Virgin Megastore Locations
 Selected Wherehouse Records Stores
 Shelter Streetwear
 Shoe Zoo
 Showcase Theater
 Siren Clothing
 Sound Arena Studios
 Sound Matrix
 Sounds Like... (formerly Mad Platter)
 Sounds of California
 Spaceland
 SPIN records
 SRH
 Starlite Room
 Steele N Boards
 Streamline Tattoo
 Studio 1582 Tattooing
 Studio City Tattoo
 Sunny Smith's
 Taang Record Store- Both Locations
 Tabula Raza Book Store
 Tattoo Deluxe
 Tattoo Ink Spot
 Tattooland
 The Black

The Closet- Both Locations
 The Crypt
 The Dragonfly
 The Dupe
 The Foothill Club
 The Garage
 The Glasshouse
 The Hub
 The Lab
 The Library
 The Noize
 Things For Your Head
 Think Ink
 Tiki Bar
 Toi Thai
 Totally Coffee
 Tower WOW! Store- Both Locations
 Tracy's Bar
 Tum Yeto/Foundation
 Uncle Studios
 Underdog Records
 United Skate
 Upland Art Tattoo
 Urban Outfitters- Both Locations
 Val Surf
 Vans Shoes
 Venice Head Shop
 Vinyl Fetish
 Vinyl Solution
 Virgin Megastores- Selected Locations
 Visions Smoke Shop
 West Coast Drum Center
 West La Music
 White Devils Tattoo
 Wicked Chamber
 Windjammer
 X Music
 X-Records
 Z Pizza
 Zj Boarding House

COLORADO
 15th Street Tavern
 Chapel Perilous
 Double Entendre
 Left Hand Books
 The Clubhouse/Underground
 Café
 The High Life House
 Toons Music and Video

CONNECTICUT
 5th Dimension
 Phoenix Records

CHICAGO
 Clubhouse
 Fireside Bowl
 Metro
 Playboy lobby
 Quaker Goes Deaf
 Raw Records
 Record Breakers (Hoffman

Estates)
 Selected Reckless Store Locations
 Selected Tower Records Locations
 The Alley
 Tumans Tavern
 Uprise Skate Shop

FLORIDA

Miami
 Interpunk
 Fiddler Records

MASSACHUSSETS

Boston
 Kicked In The Head Records

MINNESOTA

Cheapo Discs- 5 Locations
 Down In the Valley
 Eclipse Records
 Electric Foetus
 Extreme Noise Records
 Fobia- 2 Locations
 Garage D'or Records
 Little Tijuana's
 Root Cellar Records / Root Cellar's Dungeon
 Triple Rock Social Club
 Turf Club

NEW YORK

Breakdown Records
 Caldwell Connections
 Castle Heights
 CBGB
 Coconuts Bay
 Generation records
 Kim's Video
 Northern Guitars
 See Hear on 7th street
 St. Mark's Books
 The Continental
 The Music Zoo
 Tower Records

NEW JERSEY

7th St Surf Shop
 Brave New World
 Ocean Hut Surf Shop
 Out of Bounds
 The Boarding House

NEVADA

Las Vegas
 Balcony Lights Music And Zines
 C.D. Warehouse
 Cafe' Espresso Roma
 Ed W. Clark High School
 Orange Peel
 Record City
 The Cinedome 12
 The Wherehouse
 Tower Records



U.N.L.V.
 Huntridge Theater

PENNSYLVANIA
 3D Compact Dics
 Angry, Young, & Poor
 Back Street Records
 Brave New World
 Corrupted Image- 2 Locations
 Eerie Records
 Gallery of Sound- Selected Locations
 Mooks
 Music Den
 New Hope Rock & Jazz
 Play It Again
 Randy's Alternative Music
 Record Country
 Record-rama Sound Archives
 Repo Records- 2 Locations
 Revolution Records
 Siren Records
 the Attic Records
 Young Ones- 2 Locations

TEXAS

Cantina La Tuya
 El Encuentro
 Fallout
 Sound Exchange
 Moontunes
 The Warehouse

AND ANNUAL EVENTS.....

Asr
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 SXSW
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yeah... it sounds as good as it looks!



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KILLINGFIELD

Aggro, metal hardcore, new metal, call it what you will, this new breed of heavy metal is thriving and there appears to be no end in sight. With throngs of bands hopping on the popularity of this aggressive rock hybrid it's refreshing to find a band trying to make a niche for themselves among a sea of talentless copycats. Killingfield takes the aggro genre and goes a step further adding melodic vocals and a myriad of musical influences ranging from the expected (Black Sabbath, Slayer, Rush) to the unexpected and downright eclectic (Catherine Wheel, Dead Can Dance, Buddy Rich.) Fresh on the release of their debut CD, *YEAR OF ZEROS*, on their own label, 3rd World Records, Killingfield is poised to breakthrough to the next level. We recently had a chance to chat with Killingfield's resident axe wielder and extreme sports fiend, Bebe Wolf, about what Killingfield is all about and where they're headed.

SO, LA/METAL HARDCORE IS WHAT YOU PLAY...DOES THAT WORK?

We're not worried about titles, we just play whatever feels good. Call it what you want.

WHAT DOES THE NAME, KILLINGFIELD SIGNIFY? IS KILLING IN FIELDS OKAY IN YOUR BOOK? EVER SEE CHILDREN OF THE CORN? DID YOU LIKE THAT? OR THE MOVIE, "THE KILLING FIELDS"? IS THAT MOVIE BASED ON YOUR BAND?

We chose the name KILLINGFIELD because it reflects the world we live in. (don't forget there's a book "The Killing Field's" but you probably don't read)

WHAT A DICK! ANYHOO, WHAT MAKES YOUR LIVE SHOW SO INTENSE? DO YOU KILL SMALL MICE, EAT PELICANS, FRY FROGS ON STAGE, WHAT?

Get up on stage and do your best, put off as much energy as possible and give the people something worth listening to, all that other shit is for bands who can't play their instruments.

IS IS TRUE YOU ARE THE SIDE PROJECT OF THE BANDS, SENSEFIELD AND THE KILLINGTONS?

You're not supposed to tell anyone, that's a secret.

WHERE DID YOU GET THE PHOTO IN THE AD THAT RAN IN SKRATCH WITH THE YOUNG AFRICAN KIDS WITH ENORMOUS BALLS?

That's a picture of our road crew after loading the gear...Actually I stumbled across that picture about 5 years ago. The picture is from the early forties and those "young kid's" are thirty to fifty year's old, with Elephantitis of the scrotum.

HOW LONG HAS THE BAND BEEN TOGETHER? WHAT DO YOU PLAN TO ACCOMPLISH ALONG THE ROADS OF HARDCORE?

We've been together about four years. As far as plans go.... play as many show's as possible, in as many place's as possible, and hopefully people will like what we're doing enough to buy our

CD so we can quit our jobs.

IF THE BAND HAD TO PICK A COLOR TO BEST REPRESENT THE BAND WHAT WOULD IT BE AND WHY?

That's a tough one. Being that we are four very different individuals that come together and play music. All our songs are different from each other (not like some band's where every song sound's the same). I don't think one color would represent us.

WHAT IS THE MOST HEARTFELT OR HEART-TEARING SONG YOU'VE WRITTEN TO DATE? TELL ME ABOUT IT, PLEASE.

I would have to say "Disarray." It's about the way you feel when your in a relationship that's not working, no mater how much you want it to.

WHAT BANDS DO YOU LOOK UP TO? WHAT BANDS HAVE MOTIVATED YOU TO PLAY IN A BAND?

We have a wide variety of influence's. Old Metallica, Slayer, Ultraspank, Dead can Dance, Buddy Rich, NWA, NOFX, Rush, Catherine Wheel. If you put all our CD's together you would find everything except country music.

POLITICALLY, WHERE DO YOU ALL STAND?

Politicians are a bunch of criminals. I don't trust any of them. but you have to vote for whom you think is not going to fuck you the hardest and hope you're right.

What's your view on legalizing pot?

Pot should be legal, after all its not a drug, its an herb. I think since pot is a weed and will grow anywhere the government can't control and tax the cultivation of marijuana, therefore it is illegal. If someone want's to grow on a commercial level they should need a license. (like a liquor store or bar) and if you wanted to grow a few plants for your head, what's the big deal?

WHAT DO YOU LIKE TO DO WHEN YOUR NOT PLAYING MUSIC?

Snowboarding, Mountain Biking, riding dirt bike's, Hot Rods, play a little Golf, and pARTY.

SWELL. WHAT IS THE CHEMISTRY LIKE BETWEEN BAND MEMBERS?

We're family. You can't be a good band without being good friends first. It will always come through in the music.

WHERE DO YOU SEE KILLINGFIELD IN YEARS?

We would like to still be playing, but if we can make a decent record or the people get tired of us, there's nothing we can do. I don't want to be one of those band's that keeps on trying for after they should have quit. When your 15 minutes are over, it's time to move along. Don't I bitter, it's someone else's turn.

ON A PERSONAL LEVEL... WHAT IS THE HARDEST THING YOU EVER ACCOMPLISHED IN YOUR LIFE?

Getting to where I am now. It's been a long h

KILLINGFIELD

oad of "You'll never make it" "It's a pipe dream" "Why don't you get a real job" etc... Every one in a band knows what I'm talking about. But here I am. So don't let anyone tell you it can't be done. All you need is determination, a little luck, and a whole lot of patience so you can put up with all the bullshit along the way.

WHAT WERE YOUR CHILDHOOD DREAMS LIKE/WHAT DID YOU DREAM ABOUT AS A CHILD MOST FREQUENTLY OR RECURRING/WORST NIGHTMARES?

Most of my dreams are violent. Fighting, killing, being killed. I guess I shouldn't eat Del Taco before going to bed. I get typical stuff like, when you're standing in line in a store or in a crowded place and all of a sudden you're naked. Driving my car really fast and the throttle sticks and the brakes don't work. Being tied up and tortured to death only to find out they got the wrong guy. (Boring isn't it?)

HOW DO YOU ENVISION THE WORLD TEN YEARS FROM NOW? FUCKED!!!

WHAT WOULD BE YOUR DESCRIPTION OF A PERFECT WORLD?

If everyone could figure out that we are all different. No two people are the same. We have different views, beliefs and opinions which doesn't make anyone better than or less than, just different. And stop putting so much emphasis on bullshit semantics, and learn to coexist with one another.

IF YOU COULD CHANGE ONE THING IN THE WORLD TODAY, WHAT WOULD IT BE?

I wouldn't mind eliminating violence, but that would put the local news station's out of business.

DO YOU THINK EVERYTHING HAPPENS FOR A REASON?

I think some things happen for a reason and some shit just happens.

WHAT WOULD YOU BE DOING IF YOU WEREN'T IN THIS BAND? Dead or doing time.

FILL US IN ON TOUR DATES, FAVORITE ICE CREAM, FANMAIL, ETC PLEASE....

We are currently working on 2001 talking with booking agents etc. We'll keep you posted on any upcoming events. Fan mail has been great, a lot of people seem to like what we're doing. Thank's a lot. See you soon.

Look for Killingfield's debut CD YEAR OF THE ZERO on 3rd World Records available at better indie record stores or check out the band's web site at <http://www.killingfield.net> for more info.

***"All you need is determination, a little luck,
and a whole lot of patience.
so you can put up with all
the bullshit
along the way."***



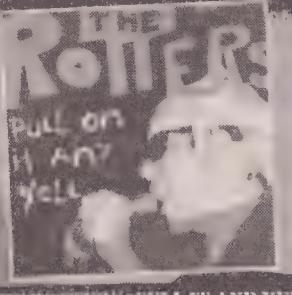
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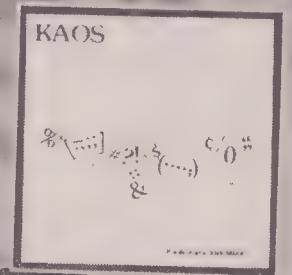
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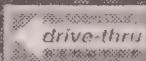
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end on end



end on end

Andy Kindon - voice
Josh Spincic - bass
Jeff Mora - guitar
Phil Drazic - guitar
Dom Atoigue - drums

So it seems you have ignited a nice following in Los Angeles, eh?

Andy: Yeah - it seems like word is finally beginning to get out about the band. We've had some really great shows locally in the last few months, and we've got a lot more coming up. It's always nice to see new faces in the audience!

Jeff: Yeah, we have played quite a few shows in and around the L.A. area the past couple years, so we have definitely picked up some fans along the way.

End On End formed in the fall of 98, what progress have you made since its inception?

Jeff: We have come a long way. We all have come to know each other a lot better, and really kind of get a feel for what we want in this band. And our songwriting has become much more involved.

Andy: It's hard to believe we've been together for 2 years already! Relatively speaking, I guess we haven't exactly been shattering any records, but we've been able to do a good amount in that time. We learned pretty quickly that playing shows outside of Los Angeles is in a lot of ways more fun and gratifying, so we've traveled a bit. We just did our first tour this past fall, going through Arizona, New Mexico and Texas, which was really amazing. We've also put out three different demo tapes from two different recording sessions, been on three different local Los Angeles CD compilations, and released our first full-length CD on This Guy records, all within the last year or so. We've got a lot of plans for this coming summer!

How has the sound changed? How has the band matured?

Phil: We've grown as musicians and we have grown as songwriters. We have become more comfortable with each other, and when that happens things change.

Jeff: The sound in end on end has changed tremendously. We first got together kind of with the same intent of starting a hardcore/punk band, and our songs started out as pretty straight-forward, fast, generic hardcore punk. But as we progressed and considered all of our styles and influences we grew into more than just your typical straightforward "hardcore" band.

Andy: I think we've really grown up a lot as a band. Every band has a certain period at the beginning of finding a sound and settling into an identity, and it always takes a while because of all the different personalities and influences in the band. In our case, we all pretty much have different backgrounds and different influences that we draw upon, so we've tended to have a pretty varied sound. Our CD really reflects this, as well as the growth process that we underwent the first year and a half or so of our existence. During that time we lost one of our original guitarists, Phil - who was originally our drummer, switched to playing second guitar; and Dom came in to start playing drums. That has had a pretty big affect on the way we sound. We've all learned how to work with each other, and I think we've all grown a lot closer in our vision for the band. This has meant that the songs are a lot more complex and a lot more cohesive overall. We've been able to take our different ideas and fuse them into a much more unique, fluid sound.

Your sound is a bit like Hot Water Music. Is that intentional or...?

Dom: Some of the stuff has some Hot

Water tones to it, but is that a bad thing? I guess it's better than Ugly Kid Joe.

Phil: No, one tends to write material that sounds like what he/she is listening to. However, I personally don't think we sound like Hot Water Music at all.

Andy: First, thanks a lot - I take that comparison as a big compliment. I guess I can't really say that it is completely an accident, because everyone in the band is a pretty big HWM fan. However, we certainly aren't intentionally trying to sound like them - we don't try to sound like any other band. Most of the songs on the album were actually written before several of us were even really actively listening to Hot Water Music. It is always funny to see what other people compare us to, because I don't actually really think we sound much like Hot Water Music. We've been compared to everything from Dag Nasty to Snapcase to Fuel - none of which I think we sound very much like.

Do you consider your sound Hardcore? Perhaps a combination of melodic punk, hardcore, and a tinge of metal?

Andy: Ouch - that's always a really hard question! It is so difficult to explain how we sound to people, because different people interpret all these silly labels differently. I guess your description of our sound is pretty accurate - bits and pieces of punk, hardcore and metal all rolled into one. There's a little bit of screamyness, too. Basically it's pretty emotional, heartfelt stuff with a rough edge.

What do you like and dislike about the Hardcore genre? I understand you're big into DC bands. What DC bands do you like?

Dom: I think the best thing about hardcore is the shows. Most of the bands are super tight (probably because a lot of bands are straightedge), and there are less fights rather than plain punk shows (that whole unity thing or something).

The last couple hardcore shows I saw were just awesome. Everyone else at that Death by Stereo show at the Glasshouse will agree with me. With the DC question, of course you have to mention Minor Threat, but Count Me Out (Indecision Records) blew me away. I think they are from just south of DC, but said they play DC on the weekends. They had the whole emo LOOK, but really knew how to rock the house.

Jeff: I like the scene because I think it gives kids something to look up to, and touches their lives with positive messages, but at the same time I hate all the rules and certain standards you have to go by to be accepted into the "scene".

Andy: I love hardcore punk music - it's the first type of music that really got me excited, that I could really identify with. I like the honesty of the music, and the emotion that underlies most hardcore. I think the first thing that appealed to me about it was the fact that most hardcore tends to have a lot of substance, whether it is political or personal or whatever, that most other popular music seems to lack. I also really like the independent, DIY ethic of most hardcore bands and projects. However, there have always been a lot of things in the hardcore scene that kind of disappoint me - it sometimes is a really insular, elitist community, a place where people of color, women, non-straight individuals, older individuals, anyone who doesn't share the political beliefs of the month or whatever are sometimes really alienated or not accepted. I've seen bands and individuals shunned by "hardcore kids" for some really stupid reasons, which is really disheartening considering the high ideals that a lot of people in the hardcore scene ascribe to.

Andy: As far as DC bands - I think there were a lot of really inspirational bands from the DC area (as well as many other areas of the country, too, for that matter). Rites of Spring is a big one - that's where we got the name "end on end" from. The Faith and Embrace were incredible bands, and Gray Matter has always been criminally underrated. I really liked Nation of Ulysses, too. And let's not forget Fugazi.

Phil: I like the Bad Brains and Minor Threat.

Vocalist Andy Kindon apparently has an Anthropology PhD. That's pretty cool. What are you doing in a band? How has this scientific background helped you with the band?

Andy: I actually don't quite have my PhD yet - I just went through the qualifying exams for the degree this December, and should hopefully be done with school by next spring. I still have to write the dissertation (a mere 400 pages or so!). I study Mesoamerican Archaeology, which means I get a three month vacation in Belize every year. What am I doing in a band? Attempting to retain the last vestiges of my sanity! School can be really stressful, and also maddeningly frustrating. Academics and the "intellectual lifestyle" are full of bullshit, and dealing with the pointlessness of a lot of it really

gets me down sometimes. So after the first two years of Grad school, after getting my Master's degree, I decided that I just had to get involved in playing music again. I was dying without it. I went from running a college radio station and playing in bands to doing nothing musical, and it was really hard. Being in school has helped me with the band in two ways: it has occasionally given me extremely good subject matter for songs (the song "Ivory Tower" on our album, for instance); and the majority of the songs I've written over the last couple years have been written inside a tent in the middle of the rainforests of Belize - a product of boredom, missing home, and way, WAY too much time to think about life.

Andy, Is it true every year you go and study Mayan pyramids? What is that like? Any good discoveries?

Andy: Yeah - I go to Central America for 2-3 months every spring, which definitely puts a crimp in the band, but it is a lot of fun. I study 1,200 year old Maya settlement patterns in the mountains of southern Belize. I'm really interested in the nature of social power and control in human society, and the ways in which disenfranchised, powerless people resist those in charge. I'm trying to relate those issues to the ancient Maya. It's not easy. I get to live in a tent for a couple months, bathe in a river, hike around all day and deal with all kinds of nasty creatures. Last year one of our project members was attacked by wild pigs and almost died. It was pretty intense - the only contact we have with the outside world is via radio, and the sites we work at are two days' hike on foot into the mountains. The biggest discoveries I've found is it is never cool to have Beefworms underneath your skin and that those big hairy pigs aren't nearly as friendly as they look.

Tell me about your lyrics. Are they mostly personal? What past relationships do you speak about in the recent debut album? Is it difficult to maintain a good love relationship?

Andy: The lyrics that I write tend to be based on really personal experiences and feelings, but I try to make them as universal and ambiguous as possible. Some of our stuff has a pretty intrinsic political undercurrent. When we were working on the lyric booklet for the CD, I originally wanted to write out full explanations for each of the songs, but we decided against that, since we'd rather that the listeners make their own interpretations of the material. We did, however, write short, one-line statements to go with each song. There are a few specific relationships that I wrote about on the album - "Song for Freeman" is for an old friend of mine. That's all I will say about that. I wrote the song "Hang" for

someone who is very close to me, and hopefully always will be. In answer to your last question, yes, I think it is very



difficult to maintain a good relationship with someone - all relationships require a lot of compromise and trust, two things which most people are really afraid of giving.

Jeff: I write some lyrics too, and yes mine are mostly about personal experiences, about friends drifting away, about hurt and the let down life gives you sometimes. I think sometimes it is difficult to maintain a good love relationship with myself.

There seems to be a lot of anger in your songs. What spawns this? Where do you believe Hate comes from?

Jeff: The hate in some of my lyrics comes from the stupid stuff I see people do, and the little stuff people get in fights over, which could have been easily avoided.

Andy: I'm actually not a very angry person. What perhaps comes off sounding like anger in a lot of our songs is actually more the product of frustration and in some cases overwhelming sadness and desperation. All of these emotions - anger, frustration, sadness, desperation - come from simply looking around at the world. I see a lot of complacency and apathy in people, and a general disregard for others. That's really upsetting. But even more so, all of these emotions come from looking inside myself and realizing how far I am from what I would like to be. I see a lot of people, especially people in the hardcore scene, pointing fingers every which way, accusing everyone else of problems and faults. I think that before anyone does this, they need to do the same thing to themselves, to question their own beliefs and ideals - to really identify clearly who they themselves are, and why. I try to do this, and a lot of the time I don't particularly like what I see in myself. That's scary as hell. Our songs are not about making huge global changes - they're not about any sort of revolution or anything, just learning to accept yourself and deal with life, and maybe making things a little better for others while you're doing it. Unfortunately, I think hate is an inevitable part of being human. All people are xenophobic to a certain extent - scared of people that aren't like themselves. I think that's exactly where "hate" comes from: fear. We hate those things that we don't

know or don't understand. Perhaps that's a little simplistic, but then again I'm not getting my degree in philosophy!



Wow, was that a n essay? You all come from many bands in the past. What was your favorite band you played in previ-

ously to this project? Why?

Dom: I definitely would have to say The Ruffees. The music wasn't the best, but those guys were my best friends (some still are) so it was fun hanging out and playing with those guys all the time. (was that a run-on sentence)? Eddy Numskull (Numskull Prod. up north) would hook us up with some huge shows, so we also got to play with some bands I looked up to.

Phil: I'd say Osker.. At times it was stressful, but I had a lot of fun.

Jeff: My favorite band I played in before this was 40 watt Lightbulb. Which never played 1 show, and only really practiced about 4 times. Some of my best friends were in that short lived creation, and it was just us playing and having a good time, memories I will hold onto forever.

Andy: Probably my favorite previous project was a band I was in during college called Pork Cookie. I know - possibly the worst band name ever. The band was named after these horrible flat ham discs that the college cafeteria used to serve on a regular basis. They made awesome mini-frisbees, though. We used to play a mixture of really crappy punk originals and even crappier cover songs.

What keeps you excited about music? What jumpstarts your auditory motors?

Phil: Hearing new and interesting stuff. Listening to what some of my favorite bands are doing on their new records. For me on a band level is playing live. Just seeing the reaction of the crowd, and seeing what end on end can come up with next time we get together and practice.

Andy: Everything keeps me excited about music. end on end keeps me excited constantly. There are always incredible new bands springing up to keep things interesting. We've made friends with a lot of great bands, like This Engine Burns, As We Emerge, and the 11th Hour - that makes me excited. Head Line Records on Melrose Avenue makes me excited about music every time I walk in there. The Kung Foo Corner in Thousand Oaks almost made me pee my pants I was so excited - too bad it had to shut down.. People emailing us and talking to us at shows - anyone who shows even the slightest interest in end on end gets me excited about music. What jumpstarts my auditory motors? Yaphet Kotto, Navio

Forge, Moss Icon, Planes Mistaken For Stars, Born Against, and so many others! Jeff: Good music keeps me excited. New original sounding stuff, different from the norm gets me going. Stuff with a lot of energy.

Dom: I just love how there is music for any kind of mood you are in. That is what makes music so awesome. OMD, Pantera, or friends' bands like Whiskey Dick, music keeps me going and going. Just like I have to get going to my hockey game that starts in 50 minutes. I will leave the rest of the questions to the boyz. Thanks a bunch Scott!

How is the scene in your local San Fernando Valley area?

Jeff: Ummmm.....I don't live in the San Fernando Valley!

Andy: What??!!! I have no idea - I live in Los Angeles (Hollywood, to be exact). Nobody in the band lives in the San Fernando Valley!!! The scene in Los Angeles is pretty good, though. There are a lot of really inspiring bands here, and they are all working really hard. LA is such a big place that it is sometimes hard to make connections with people, but the more shows we play locally, the more great bands and people we discover. The lack of good, independent, all ages venues is somewhat distressing, though.

Phil: What scene?

On a Friday night, what would I likely find you guys doing?

Phil: Me, hanging out playing Galaga, eating Airhead Extreme Sour Strips, and drinking a tall, cool bottle of root beer.

Jeff: I would probably be with my girlfriend having dinner someplace, or driving with her with no real destination, finding cool new places. Since Friday for me is officially "Jeff and Stacey" day now.

Andy: A few months ago I would have been at Bob's Frolic II on Wilcox playing pinball, but sadly enough it shut down. They're turning it into a Sushi restaurant or something. Now THAT'S something I could write an angry song about!

What do you want End on End to ultimately become?

Jeff: Not your typical average band

Phil: A successful band that tours and makes good records. But not only a band, but a friendship that never throws in the towel.

Andy: end on end has already become what I hoped for - a group of friends playing music that we all really love. If other people take notice and like what we're doing, that's even better. We don't have any long-term plan or anything, and as I said, we're not here to start any sort of movement or revolution.

Tell us about upcoming tour dates, fan mail info...thanks!

We have a number of shows coming up in the Los Angeles area, although several of them are only tentative, so the best way to find out what we're up to is to check out the calendar section on our website at www.bands411.com/endo

nend13. We are playing a free show on Wednesday, January 17th at the Garage in Los Angeles. Unfortunately that's 21 and over only. We're playing at Las Vegas on January 20th with a Misfits cover band, which should be fun. We're tentatively playing at Head Line Records on Melrose Avenue in Los Angeles on Sunday, February 4, and at Cal State San Bernardino with Taken and Avenged Sevenfold sometime in mid-February. We're hoping to have the time and money to do an extended tour this coming summer, perhaps the whole country, but that's WAY down the road.

To receive periodic updates and the end on end Newsletter, email us at endonend13@hotmail.com and ask to be put on the mailing list.

We can be contacted via conventional mail at: 7706 Hollywood Blvd. #1, Los Angeles, CA 90046. For merchandise, pictures, MP3s, and more information on the band, visit our website at: www.bands411.com/endonend13.

A huge thanks to Scott and everyone at Skratch for the interview - and thanks to all of you for reading!



it's time for yep--cd revuz



NASHVILLE PUSSY HIGH AS HELL

TVT

Nashville Pussy is up to some old tricks again on their latest release, HIGH AS HELL. 12 tracks of Southern rock debauchery, complete with firearm glorification, sexual innuendoes and drug references galore. This is the way rock and roll was meant to be played; loud, fast, aggressive, and above all, FUN! Forget the fact that there are 2 hot babes in the band, NP will kick you in the balls with their AC/DC meets Skynyrd at a swap meet style ("She's Got The Drugs," "Piece Of Ass"). This album won't change the world, but, with the right mixture of controlled substances, it's damn sure to change your outlook on things. And make sure you get the CD from a non politically correct outlet so that you can bask in the glory of the album's cover art.

-MIKE SOS



5TH FACTION A CONTROVERSIAL DEMONSTRATION SELF RELEASED CD

NYC outfit 5th Faction rides the current wave of mixing death metal and hardcore, yet they make it their own on this six song offering. Catchy riffs and blood curdling vocals ("Touched By The Devil") are some of the strengths of this powerhouse of a band, not to mention some all-star guest vocals by none other than Carley of Candiria ("Middle Passage"). If you dig Biohazard, Body Count and metalcore in general, odds are that 5th Faction will be a CD you'll be digging for quite some time.

-MIKE SOS



AGE OF RUIN BLACK SANDS OF THE HOURGLASS DARK MOON

Virginia's not just for lovers anymore, folks. Here comes a bruising yet surprisingly majestic metal quartet to take your breath away and leave you begging for more. Age Of Ruin's nine track disc is just shy of a masterpiece, blending classic metal compositions with some of today's trendsetting metal styles, creating a very dark and powerful force that is hard to both contain and ignore ("The Crimson Fails Forever"). AOR have a real European metal feel to their music. Like the great bands from England and Sweden, AOR has no problem incorporating a great deal of musicianship while not forsaking any guitar crunch or monstrously heavy riff ("Black Sunrise," "Angel Dusted Dreamlock"). This is quite possibly the tightest metal album since Queensryche's classic OPERATION: MINDCRIME. If you like In Flames, post hardcore, or even Maiden and Priest, like Prego sauce, it's all in there, baby! These guys are the real deal, and it shouldn't be long before we see them on a large scale tour. Pick this CD up and believe the hype!

-MIKE SOS



JUNCTION 18 THIS VIOLENT CYCLE FEARLESS RECORDS

The newest "New Kids" on Fearless. Hailing from Boston, these five young lads belt out a sugar coated punk/slacker hybrid of rock that sets them apart from the masses of pop friendly alt rock currently being forced fed to unsuspecting college rock populous. Think Sebadoh meets Superchunk at a Ramones show to beat up Jawbreaker for being to punk. I really thought I wasn't gonna like this, but boy was I surprised to find out that this one would spend a solid week in my CD player as I drove to and from work. Nice mid tempo songs about life, luck and despair all wrapped in a hot punk angst anthem. "Lost In Adeline" is a melancholy trip into a surreal world of suburban bliss. All in all, this is a strong new release from new band that is destined to be making some noise for yours to come.

-LARRY LUGZ



AIN'T DONE A COVER NEITHER... BLOOD SLEDGE ELECTRIC DEATH CHICKENS SEE, WE AIN'T DONE JACK SHIT SINCE HIGH SCHOOL GUS

Geek rock at its finest is what you'll find from the sophomore, semi moronic Blood Sledge Electric Death Chickens. On this 41 track disc, these Michigan lads mix the bathroom humor of Blink 182 with the quirk of Weezer and the punk-ska influence of every 18 year old punk rock band playing in their basement. When they're being bratty, BSEDC is on point ("Trapped on Planet Earth," "Green Leaf," "Cookies and Milk"). If you're under 18, you may get a kick out of the whole immaturity shick, but the novelty of their cuteness wears off quick. What doesn't wear off are their pop punk sensibilities and their potential when they grow-up.

-MIKE SOS



GET WELL SOON ALL OR NOTHING AT ALL... SELF RELEASED CD

In the year 2000 four young indie rockers came out of the dusty Chino Hills of Southern California with a beautiful self-funded four song EP. Their melodic pop lures the listener into a sense of kinship with these young men as they spin tales of angst-ridden relationships and existential turmoil. By the way, this stuff sounds pretty good as well. All four songs bristle with tight musicianship and great vocals. I was especially enamored with the melancholy opening track, "I Promise." It sounds like a cross between U2 and Weezer. Unfortunately this CD is probably only available at their shows or through their website, www.gwsrockers.homepage.com. To aid in distribution the band has been playing numerous Southern California gigs at the Roxy, Chain Reaction, and Koo's Cafè. It's rare for a band this young to write such polished material, but Get Well Soon certainly rises to the task. This band is sure to make lots of waves in the future, so catch them now while they're still on the way up.

-DUG



CREMATORY BELIEVE NUCLEAR BLAST

Crematory is a German goth metal outfit that is into their eighth studio album. Regarded as the leaders of the European gothic metal movement, their 12 track disc shows a band that has got a firm handle on how to mix in airy keyboards, chugging guitars and Cookie Monster vocals ("Take," "Unspoken"). These guys also implement some dance beats in their mix, making them a bit more accessible than your average gloom and doom metal band ("Caroline"). However, their heavy rhythms are not for the weak, after all, they're still a metal band. If you're looking for the happy medium between bruising metal and beautiful orchestration, Crematory may be the band you are looking for.

-MIKE SOS



BUCKRA FALL OF PORKOPOLIS SELF RELEASED CD

Buckra is an eclectic Midwestern quartet that jangles, stomps, moves and grooves. Their 12 track disc is a rock and roll roller coaster ride, twisting and turning your ears into many genres. From the jazzy tinged "Trophy Song" to the Jane's Addiction flavored "Ransack," Buckra is a band that really can't be pigeonholed. Leaning on the pop side of the rock world, Buckra mixes in some ska and soul for flavoring ("Trailer Parks") and aren't afraid to knock you back a few generations with a ragtime guitar song ("Lawn Man"). Buckra isn't a band that will overpower you, but they will leave an impression for their clever song structures and usage of many different styles to create their own unique sound. Check them out if you like your rock left of center and multi-influenced.

-MIKE SOS



THE BELL RAYS GRAND FURY UPPERCUT RECORDS

There is a level of appreciation for bands that I like to classify as "cool by association," A.K.A. acknowledged as hip because someone famous or someone with some kind of clout happens to like and/or sing the praises of a particular band. Examples of this have been documented through the years. I.E., Kurt Cobain's infatuation with schizoid turned rock star Wesley Willis, the musical brain trust of a handful at MTV liking the then underground exploits of one Kid Rock, need I go on? However you cut it, this mutual admiration club of sorts exists and the bands of a lesser status revel in the acknowledgment, deserved or not. Add to this endless list the name of The Bellrays and their brand of "rock & soul" as praised by the likes of Wayne Kramer of MC5 fame and on to the lips of the masses of snotty music critics across the nation. Only thing is in this case the praise happens to be well deserved. Now being one who usually doesn't subscribe to this brand of music, one must give credit where credit is due. With a barrage of raucous noise circa late 60's to mid 70's guitar rock that can only be described as loud and abrasive, yet forceful and passionate. Combine this with the gale force vocals of lead singer Lisa Kekaula and The Bellrays have created a sound to be reckoned with in GRAND FURY. A raw, uncut and almost live feel comes through many of the cuts on this studio recorded album that underscores and enhances the energy contained on this CD. "Fire on the Moon" blares loud and proud with its flaming guitar licks courtesy of Tony Fate and accentuated by Kekaula's power vocals reminiscent of a late 60's "Proud Mary" belting Tina Turner. "Screwdriver" pumps out a rhythm and feel of a classic KISS tune with the basslines of Bob Vennum picking up where the God of Thunder, Gene Simmons, left off and not to be ignored is the incessant pounding of drummer Ray Chin. I'll be honest, when I first got this CD I wanted to hate it, but like I said earlier, give credit where credit is due.

-JAYMES MAYHEM



BUILD YOUR OWN MONSTER GIANT SIZED WONDERMENT THROW YOUR VOICE

Build Your Own Monster is a tasty indie rock trio that know the value of a good riff. On their 15 track release, these post punk troopers write spacious rock tunes that are not only dense and airy but pack a punch as well ("Unfair"). Imagine the grit of Nirvana meshed with swirls of indie rock distorted guitar a la Dinosaur Jr. ("Coffee/Bone") and what ya got is a monster, indeed. Shades of prominent punk bands like Black Flag ("Distress") also tend to rear their heads on BYOM's offering, as well as some pre-chrome domed Pumpkins ("Mercurochrome"). These inventive Los Angeles musicians have created a 15 track disc that you can sink your teeth into, and all fans of rock with balls and a brain to boot should get this disc and revelle in its "against the corporate rock grain" splendor.

-MIKE SOS



TWOTHIRTYEIGHT REGULATE THE CHEMICALS TAKEHOLD RECORDS

Christian musicians have finally refused to take a back seat in the music industry. The most recent efforts of bands such as MxPx and 238 have fallen much closer to the days when Christian artists such as Michelangelo, Da Vinci, and Bach dominated the arts. 238's seventh CD release is a dark, introspective journey into the struggle to survive. The tragic death of founding member Kevin Glass in '97 may have contributed to a more jaded, yet much more realistic view of the world than that which appears in most

Pop/punk bands that play the church and Christian music festival circuit. This is not the band you'll see on TBN. Much of this Florida-based band's music sounds like early Radiohead. There are some exceptional lyrics penned for these tunes, such as the unforgettable line, "Everybody says I'm Mexican, I'm Indian in your eyes..." There's also the telling sentiment from "The Bastard Son and the Spoiled One"..."I'm dangling from the towers I've built to save my life..." More than anything else, this album is an experience best taken when the world wears you down, if for no other reason than to let you know you're not alone.

-DUG

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**BIM SKALA BIM
KRINKLE
BEATVILLE**

Bim Skala Bim is a ska outfit that's been a staple of the underground scene for a good 15 plus years now. Their latest album is a pretty bland, slickly produced offering that seems ready to be placed as background music for any hit television show when the cast goes on a tropical vacation. Nothing earth shattering here, just a typical ska release that has a few cool instruments ("Kelp"), but not much else to offer. Disposable at best.

-MIKE SOS



**THE BLACK LEAGUE
ICHOR**

NUCLEAR BLAST

The Black League is a Gothic metal outfit that is quite versatile, as shown on their 13 track release. Sometimes dark and brooding, while others on a full tilt rock assault ("We Die Alone"), TBL shows that they can do it all. Very mood oriented and chock full of melodic interludes in between anemic choruses and fret burning guitar work, The Black League have the ability to both kick your ass and bring you down, sometimes even in the same song. Bits of Danzig's grind ("Winter Winds Sing"), Cathedral's doom ("One Colour Black"), and The Sisters of Mercy's melancholy ("Ozymandias") are all here folks, so dig in and become a member of The Black League.

-MIKE SOS



**FLYBANGER
OUTLIVED
GOTHAM**

Flybanger is an interesting hybrid of a band. This quartet has its feet planted firmly on the metal side of the fence, yet they've got a lot more going on than a lot of leather and attitude. Reminiscent of the first offerings of Alice In Chains, Flybanger meld hard rock sensibilities with prototypical lyrical clichés and teen based angst ("When Are You Gonna Die?"). However, they also have a good handle on how to mix a good melody with a crunchy riff ("Mind Alone"), and they do manage the near impossible task of holding your attention and keep things interesting without appearing utterly generic or brainless ("Bleak"). If these five songs are any indication of what's to come from this Canadian quartet, then things are looking bright for Flybanger.

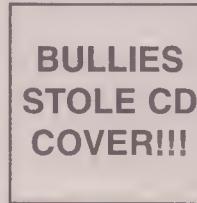
-MIKE SOS



**KICKED IN THE HEAD
THICK AS THIEVES
SELF RELEASE**

A great production for an independent self release. Musically reminiscent of early ALL and SUICIDE MACHINES with some early ska-punk and hardcore influences thrown in to add a unique flavor to this adrenaline fueled band. Anthem like proportions from the start, these guys kick some serious ass. Each song brings a new flavor to the table incorporating some horns and metal riffing to help build a musical bonfire as potent as it is innovative. It would be wrong to pigeon-hole these guys because they are truly a unique force. Hailing from Boston, Kicked in the Teeth has managed to secure a spot of respect among its bigger bands like The Mighty Mighty Bosstones and Dropkick Murphys. A strong solid sample of what's new and exciting in Boston.

-LARRY LUGZ



**SANDBOX BULLIES
CDEP
SELF RELEASE**

A promising new band out of Riverside is how I would best describe this eclectic new release. Lead singer Tommy Smooth growls and croons his boys through six up tempo blues laden punk a' billy rawk tunes. Hard as nails at times and slick like new linoleum at others. If a comparison is completely necessary, I'd say this wild bunch bridges the gap between the Cadillac Tramps and the Devil Dogs. Tommy tells it like it is in songs like "Can't Be Your Man" and "The Jones", the latter being my fave, spinning a twisted chemical soaked tale of craving what your body needs and just not having it. You fill in the blanks any way you like. The bottom line is this is just good old fashioned Rawk waiting to warp your stereo and ears at the same time.

-LARRY LUGZ



**THE HAUNTED
MADE ME DO IT
EARACHE**

The Haunted will reaffirm your faith in the metal scene. This Swedish powerhouse contains former members of seminal thrash metallers At The Gates. The 11 tracks of carnage that they display are very similar to their former band's assault, yet The Haunted seems to have a better sense of control over their chaos. Seasoned with Slayer-esque riffs ("Trespass") and chock full of thunderous rhythms and heavy melodies sure to induce head banging ("Under The Surface"), The Haunted MADE ME DO IT is a must have disc. This CD will send metal straight up your ass and have it tear out of every pore of your body. Yes, it's this good. Get it now!

-MIKE SOS



**ARSON
LESS PERFECT THAN DEATH
RESURRECTION AD**

The might of NJ's Arson shines through once again, as this two song sampler picks up where their last EP left off. Brutally heavy and powerful enough to send sonic shivers through your spine ("Engraved"), these Jersey boys will bludgeon you with riffs a plenty and their overall mammoth sound. A nice little peek at what's to come from these metalcore mavens.

-MIKE SOS

MONSTER ZERO

MONSTER ZERO / 10 tracks total, 40 minutes total, 1100

10 tracks total including: "I'm a bad boy", "I'm a bad girl", "I'm a bad kid", "I'm a bad dad", "I'm a bad mom", "I'm a bad son", "I'm a bad daughter", "I'm a bad brother", "I'm a bad sister", "I'm a bad friend".

CD1: 1. I'm a bad boy 2. I'm a bad girl 3. I'm a bad kid 4. I'm a bad dad 5. I'm a bad mom 6. I'm a bad son 7. I'm a bad daughter 8. I'm a bad brother 9. I'm a bad sister 10. I'm a bad friend

THE PHUZZ

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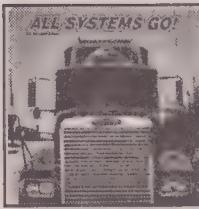
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BEACH RECORDINGS beachrec@best.com



ALL SYSTEMS GO!
I'LL BE YOUR RADIO
BAD TASTE RECORDS

This four-song EP from ex-Doughboys lead singer John Kastner is just a taste of the new material All Systems Go will be playing on their upcoming national tour. After feeling burned out with the Doughboys, Kastner wrote some tunes, traveled from Canada to Southern California where he hooked up with Mark Arnold from Big Drill Car and decided to go into the studio with the tunes. The result was a fresh sound that mixes Northern power pop with California punk. With bassist Peter Arsenault also from the Doughboys and Dean Bentley from Monster Voodoo Machine they already had a band that knew how to rock. The EP features two songs from their new self-titled full length album, a previously unreleased track and a tune from last years' THIS IS BAD TASTE compilation. The music and production couldn't be any crisper than on these tunes. All Systems Go is a band with enough experience behind its members to be successful in any venue they choose to play. Quite often these bands of separately successful musicians get together for just one tour and one album, hopefully this is a band that will be around for a good long while.

-DUG



OXYMORON
BEST BEFORE 2000
CYCLONE RECORDS

The title sums it up best. This is the best, most raw, primal streetpunk that OXYMORON did prior to their full lengths. And yes, for the first time all the early 7 inch and comp stuff on one immaculate CD. Oxymoron put street punk back on the map in their homeland of Germany and then set out to conquer the world. What you got in store for you on this mini anthology is many a rare and hard to find street classics like "Dead End Generation," "Bondage," "Big Brother" and of course some cool cover tunes by Cocksparrer (A.U.), Blitz (New Age) and Insane (The Whole World is Going Insane). What more do you need to round off your OXY collection than this. I dare all those suburban wannabes to put out something as important and inspirational as this gem. Spike up that hawk and go make some noise!

-Larry Lugz



SYNTHETIC 16
YOUR WATER
RESURRECTION A.D. RECORDS

With song after song about a man longing to be with his ex, Synthetic 16's debut CD YOUR WATER is a lyrical cry of passion backed by a melodic and diverse musical flow. Poppy yet powerful, their style is very similar to Incubus with a little less angst and slower grooves throughout the CD. There is a nice, mellow flow from song to song that could make this a mood disc for when you're chillin' in on a rainy Saturday but still want to get you're groove on. If you pay attention to the lyrics the singer can seem pathetic after long enough, but if you listen to them here and there and simply let the music grab you and take you for a ride, you just may find yourself staying in the car at the end of it all, waiting to go another round.

-SCOTT PERHAM



CHILDREN OF BODOM
FOLLOW THE REAPER
NUCLEAR BLAST

Finnish metal mongers Children Of Bodom have created quite a stirring release with their latest FOLLOW THE REAPER (a bite on Korn, perhaps?) This nine track disc is a bit lengthy, so all you attention deficit people need not apply. However, all technical metalheads should do themselves a favor a dive right in, because COB provides the most complete mixture of Dream Theater and Megadeth heard on these hallowed shores ("Children of Decadence"). A keyboard driven, twin guitar assault is what these guys are all about, and their musicianship is second to none. If you dig Savatage and death metal and always wanted to know what the two together sounded like, then look no further than this technically ecstatic release.

-MIKE SOS



EYEHATEGOD
CONFEDERACY OF RUINED LIVES
CENUTRIUM MEDIA

Eyehategod is back and vengeance is theirs. This New Orleans sludge quintet returns with a 10 track offering that will not only make your ears bleed from the sheer power, but it also just might be their most complete work to date. Swirls of Sabbath-esque riffs and low end rumblings underneath massive amounts of guitar feedback and distorted noise ("Jack Ass In The Will Of God," ".001%") are bound to bring out the stoner in you. EHG also manages to maintain their indie rock-noise trademark vocals and NOLA swamp sound ("Inferior And Full Of Anxiety"), even when battering you over the head with a Southern rock from hell riff ("99 Miles Of Bad Road"). Heavy, bluesy, and downright sludgy, EHG has the ability to move your bowels and your soul. If that's not command over an audience, then nothing is. Pick this up and get dirty with Eyehategod.

-MIKE SOS



DISRUPT YOUTH
LOOKING FOR ANSWERS
BEER CITY RECORDS

If your hankering for some old school Australian hardcore look no further than Disrupt Youth. Strong throaty aggressive vocals coupled up to over the top buzz distortion guitar similar to the likes of New Jersey's ANGER. Relentless bass riffage and heavy hand drumming fills out the backbone to this band. Compiled on this CD you get DY's two 7 inch ventures and their full length available for the first time here in America. Compliments of those crazy skate heads at Beer City Records. Sure, it pretty much is by the numbers when it comes to old school hardcore, but it sure as hell kicks you in all the right places. Fast paced, aggro punk lyrics that deal with Bouncer beating ("Bouncer Quest"), desolate punk lives ("524"), Drunken Male Tom Foolery ("Bachelor Pad"), and the usual stand your ground stance ("Looking Back"). It's good to see that those rough Aussies can do more than just BBQ and wrestle crocodiles. This is the shit, check it out!

-Larry Lugz

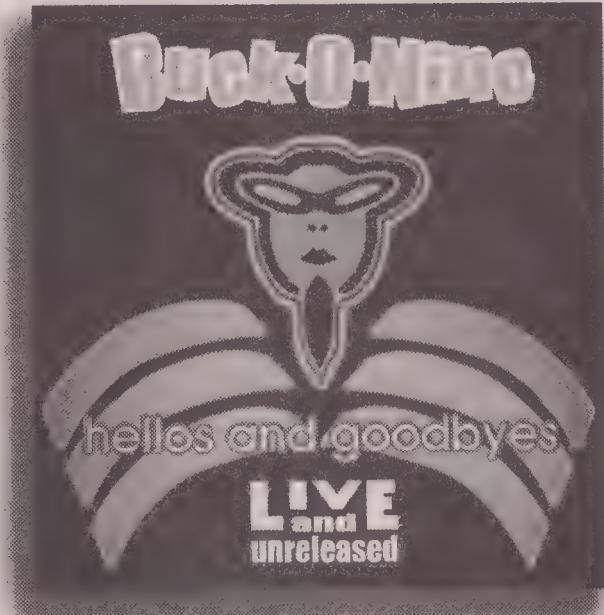
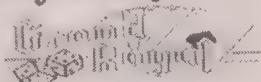
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ROCKET THREE



VIA
L.A.P.D. VOL. 1
NOIZU RECORDS

This compilation features some bands that I seriously thought disappeared from the face of this earth. Youth in Asia start this sucker off with "Jesco," which surprised the crappola outta me. Youth in Asia used to sound a lot different than what I remember...this song is actually decent. The Gain is also featured on this comp doing the rhythmical "Got the Time." The End on End fellas rip through the hard core hymn of "Song for Freeman." I must comment on End on End...this band is one huge talent and I think the world will be seeing a lot more of this hard core outfit. The trashy White Trash Debutants cover the catchy "Judy Tenuta." The Fixtures break some shit with "International Know." Good Grief practically rape your virgin ears with the very punk rock "Total Deception of All Mankind." 46 Short plow the fields with "Not for Me," and The Sentimentals hardly get sentimental on "The Kids." It's a pretty cool album with a nice variety of music.

-LIZ ORTEGA

THE BRIEFS

HIT AFTER HIT
DIRT NAP RECORDS

Oh yeahhhh! This is, by far, the most exhilarating album I have come across in a long time. The Briefs are 4 rockers with a mission--the mission to rock the dingle berries out of your ass! Heavy rock n roll cuts with a shit load of character--the Briefs goad the mind and soul through the forbidden gates of reckless fun and never-ending debauchery. "Poor and Weird," "Sylvia," and "Knife" are solid punk rock jingles that leave you yearning for more piercing guitar licks and throbbing drum leads! A nice collaboration of tight vocals and back-ups, excellent use of instruments, and the lyrics are genius! This album has not left my ghetto blaster since I got it--it's my pick of the year!

-LIZ ORTEGA



MARACA FIVE-O
HEADIN' SOUTH AT 110 PER
SMOOCH RECORDS

Maraca Five-O is an instrumental surf-rock band that play, well, surf-rock music. I'm going to be honest--After listening to this album, I felt inclined to dust off the old surfboard and pop in a few Frankie and Annette flicks. Serious shit! This band is extremely smooth and they sound amazing on this album. I enjoyed listening to every track--especially at night as I drifted into a relaxing sleep. I honestly felt like I was in a different era...an era where all the girls look like Gidget and the guys prance around in their skin-tight Speedos. 12 tubular instrumentals that get you groovin' and doing the dip in no time. Check out guitar slingers, Steve Grey and Matt Stemwedel on "Defender," rumbling bass lines from Theron Melchior on "Sour Mash," and colossal drumming by Mike Behrenhausen on "The Perfect Shiner."

-LIZ ORTEGA

guess they
ain't the
only
suckers...

SUCKER
GET ON BOARD
SELF RELEASED CD

Sucker is another one of those funk metal outfits that we can thank Rage Against The Machine for. Based out of Colorado, this quartet shows that they can put together a competent blend of hip-hop charged hard rock with sprinkles of positive messages strewn about ("Protest"), but in today's super saturated market, who can't? Their 311 meets the Chili Peppers faux funk is pretty played out ("Have Patience"), but it's when they turn it up and punk it out ("Funny") that they display the musical solidarity that they strive for.

-MIKE SOS



BOMSHELL ROCKS
CITY RATS & ALLEY CATS
BURNING HEART RECORDS

Swedish punks, Bomshell Rocks, return with their second release, City Rats and Alleycats on Burning Heart Records. City Rats and Alleycats is an excellent demonstration of charging vocals and fleshly punk chunks that don't hold back the fury--it's raw and bloody good! Take a bite out of "Crime Stopper," chew vigorously on "Tonight I'm Burning," and choke on "21st Century Riot." This album is a great recipe for destruction--Rancid fans should definitely get this album!

-LIZ ORTEGA

THE OVERDRIVES

TOO FAR TO TURN BACK
JUMP START RECORDS

This album is extremely akin to the hard core melodies of Boy Sets Fire but the fast and catchy lyrics bring MxPx into the mixture. The Overdrives generate a serious side that open-handedly gives the listener nice dose of clever lyrics and profound music. I enjoyed the drum work by Tom Dockray, which gives the band's general sound an incredible lift. Josh Marsh's smooth vocals and guitars interlock nicely with the rough bass lines and vile guitar work by Adam Fowler and Evan Ivkovich. This is a great album with a tasteful approach. Check out "Just A Kid," "Reasons," and "High Class."

-LIZ ORTEGA

No
Cover,
No
Rhythm!

RHYTHM DOCTORS
REGGAE INJECTION
TKO

The Rhythm Doctors are a true reggae band, not some cleverly marketed boy band that plays two chord ska. On their 12 track disc, these guys keep the mood light and the music flowing with clever organ riffs that seemingly float in front of an ultra tight bass and drum beat ("Mark's Mood"). Showing that they have a sense of humor, this San Francisco sextet also names songs after some infamous icons of Americana ("Johnny Cochran," "Judge Ito"). The fact that there's no vocals make it easy to not only get lost in the deep rhythms, but it also helps to add to the mystique of the music. So, pass the dutchie, man, and slip on that multi colored shirt. It's time for a reggae party, Rhythm Doctor style.

-MIKE SOS



VIETNAM
STRICTLY THE REAL
UPRISING

Vietnam is a hardcore band straight out of the infamous DMS crew. With help from Roger Miret and Freddy Madball, this quartet bang out slabs of gritty street stories backed by some block rocking hardcore guitars ("Bitter Love," "Strictly The Real"). This six song disc is definitely not to be taken lightly, as the DMS crew brings it to a level as real and violent as it gets. So are Vietnam. Pick it up and break shit the way Fred Durst can only dream about.

-MIKE SOS



CRADLE OF FILTH
MIDIAN

KOCH

Cradle of Filth is one of the primary targets of many hate mongering, right wing groups that want to end the gore and gratuitous sexual content in music. Their imagery aside, what this English metal machine has managed to do, besides piss people off, is come out with some genre breaking death/black metal in their near 10 year career. Their new 11 track disc is no exception, as Dani Filth and company come out of the gate sounding as sick and twisted as ever, yet remain ultra tight and seemingly unbreakable. MIDIAN is a romp through the graveyard that contains blood curdling screams, savage metal guitar riffs and Gothic overtones aplenty. Appropriate for Halloween, any pagan ritual or merely some down low debauchery, Cradle of Filth's latest showcase masters at work on their craft. In a genre where many bands fall flat due to their believability factor being less than credible, COF remains a true Gothic metal outfit that practices what they preach. Cradle's latest will not disappoint those that like their metal Gothic and mind battering jarring. Pick up this CD, if not for the whole Gothic imagery thing, than definitely for the jaw dropping musicianship.

-MIKE SOS

**No
connection
with CD
cover...**

THE MEDEA CONNECTION
THE ACTION NOISE

SELF RELEASED CD

The Medea Connection is like the Captain and Tenille of punk rock, only they are 1. Not as cheesy by any means and 2. Are a girl/guy combo that actually rock. Comprised of merely 2 members, their 10 track release is a hybrid of 3 chord punk rock a la Ramones and 80s hard rock like AC/DC that snarls like the Misfits ("Today I Shall Judge..."). Hard to believe that such a thick sound comes from 2 people, but it does. Guitar driven, fist pumping anthems ("Lost At Sea," "Failure To Fly") push their way through lush, trance inducing power pop ("Grey In The

Grey Morning"). TMC is a solid unit that makes hard music that's arranged with grace and intelligence, something that many of their peers forgo these days in place of attitude. Check them out for a visit complete with nice noise.

-MIKE SOS



USURPER
NECRONEMESIS

NECROPOLIS

Usurper is one of those bands that plays the classic death/thrash metal style. You know the type, the bands that relies on a good riff, heart stopping solos and thunderous drums to get their point across ("Deathwish"). Rocking out like it was 1989 all over again, their latest 10 track disc is a throwback to the metal community that has traded their leather jackets and spiked wristbands in for cargo pants and baseball caps. Not as crushingly heavy as say Napalm Death or Nile, these guys seem like nothing compared to today's brutal outfits. Yet

Usurper maintains a steady level of metal licks ("Necronemesis," "Warriors of Iron and Rust") that's bound to please those that still get off to Obituary and early Slayer. Not for everyone, but a solid effort by a metal band trying to bring the glory days of metal yore back.

-MIKE SOS



THE BRISTLES
TATTOOED & ROTTEN

BEER CITY RECORDS

The Bristles veer a little from their street punk roots and explore some rock n' roll territory on their latest release. Straight outta Jersey, these cats bring a toned down melodic twist to their well established pogo powered punk of years gone by. Front man Sean Abandoned growls out melodic inspirational lyrics that deal with topics like alcoholism ("Fall In"), lost love ("Chapters"), and life lessons ("No Guts, No Glory"). As a band they have matured and have established themselves as a tight knit group who is not afraid to charter in directions new and risky. Similar in style to another Jersey band, the Hudson Falcons, these guys are destined to be a band that will make some noise for quite some time. Nothing rotten here folks.

-LARRY LUGZ



OVERKILL
BLOODLETTING

METAL IS

The wise men at the top of the mountains say that the only thing constant in life is change. But don't tell NYC's metal monsters Overkill that. Overkill is one of the handful of bands (Motorhead, AC/DC) that has gone against the grain and bucked the trends of the music industry and have in turn, stayed true to their metal roots. On their latest 10 track release, Overkill continues their metal assault with the same vigor and with the same plan as they did way back in 1985. By keeping it in your face and aggressive without any traces of bandwagoning ("Let It Burn"), Bobby Blitz and company have created yet another solid metal album ("What I'm Missing") that has all of the trademark Overkill standbys. DD Verni's bass grinds and holds it all down as Blitz sings in the classic trademark shrill ("Death Comes Out To Play"). The guitars are fast and furious and the drums are thunderous ("Can't Kill A Dead Man") and hell, that's the way it has been for these guys since their infamous FEEL THE FIRE album. Keeping with the old adage, Overkill proves that if it ain't broke, then don't fix it. If you're a metal fan, buy this album, if not for the killer tunes, but in homage to a band that's stayed true throughout trying times.

-MIKE SOS

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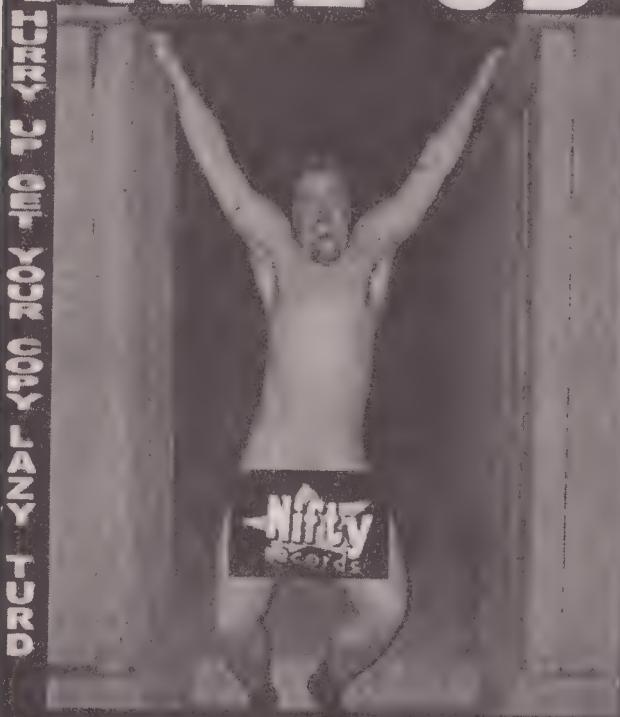
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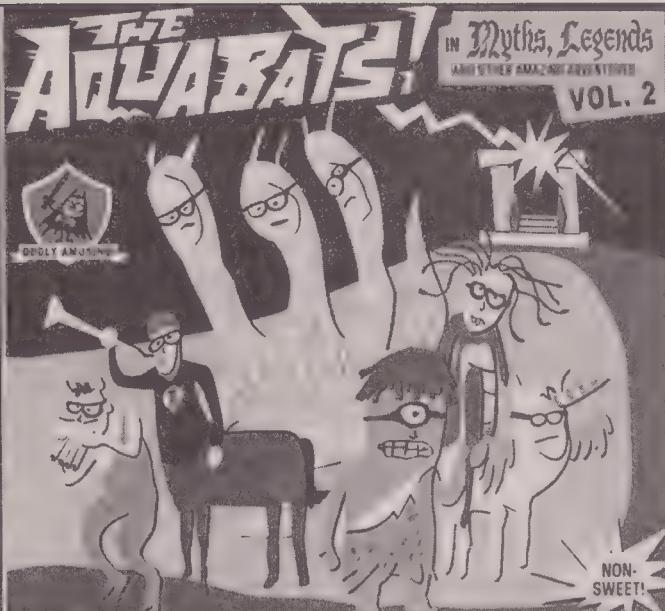
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T.U.K
Ape Leather



ULTRA V
BRING ON THE FUEGO
RCA

Yeah, what the rock world needs is yet another pimp rock outfit that professes their love for money, drugs and sex, right? Like that market isn't super saturated enough, here comes ex-Ruth Ruth members Chris and Mike's new project Ultra V. The only thing ultra about this band is their generic nature. Man, is this CD done by numbers or what? 70s chic is out, boys, and Kid Rock already cornered the market. Maybe these guys need another image consultant meeting. Stay away unless you're privy to pain.

-MIKE SOS



IT'S TIME TO ROCK
S/T

PRIME DIRECTIVE RECORDS

The first time I saw these kids was at the Showcase in Corona when they opened for Tiger Army--I was very much impressed with their energy and stage presence. Lead singer, Joey Josh was on some kind of sugar fix that night because he was EVERYWHERE! I remember looking down at my feet and this kid was crawling right underneath me! What balls he has. Now, I have the privilege of listening to their record--which is not what I expected. I guess this band's strength is on the stage. This album is nowhere near as intense as their performance that night at the Showcase. The vocals are loud and obnoxious, which is generally good, but the energy of the music is obscure. Songs like "The Suburban HB Prison" and "Stop Pop and Rock" are accompanied by uncontrollable wails and bratty shouts that work wonders as far as live performances go, but not on this album. That kind of action diminishes the value of the songs and it's a real disappointment. It's Time to Rock should incorporate that same outlandish behavior into their albums--they would definitely generate a dynamic album that shows what they're really all about.

-LIZ ORTEGA

CD cover is
another
planet
too...

VARIOUS ARTISTS

LIFE ON ANOTHER PLANET

TRIPLE CROWN RECORDS

Triple Crown resurrects some timeless classics that once made their way to our stereos through the short-lived albeit very important Another Planet Records in the late 80s/early 90s. Now these were the bands that made "Mosh" (I still prefer "slammin") a house hold name. Check out this roster: MURPHY'S LAW, CROMAGS, WARZONE, THE MOB, LEEWAY and SKARHEAD. These were the crews that took the raw energy of Hardcore punk and teamed it up with lethal doses of metal riffing to create a genre that inspired the like of modern day monsters like 25 Ta Life, Ensign, Slipknot and tons of others. By far my fave cut on this comp is "We Gotta Know" by NYC the CROMAGS. A brutal hard classic that tore the music industry a new butt hole. Just to keep you computer geek hacker kids happy, check out the two bonus video clips, one of the aforementioned CROMAGS staple and the other of LEEWAY tearing up with "Kingpin." Anyway, you look at it, this is a time capsule of some very important, hard hitting music. Check your head...

-LARRY LUGZ



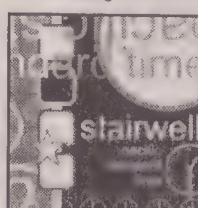
MONC

GUILTY

CONGLOMERATED INDUSTRIES

The second release by the UK-born, LA-based artist, Monc, is like taking a trip to a strange and beautiful new planet. The anti-establishment crusader seems to do everything he can to discourage commercialism while putting together a CD full of haunting melodies and unique sounds. The "album" consists of five songs, MP3 files of each tune, a short film about a day in the life of an alien, a webpage-type interface, and a short interview with the artist. In the interview Monc encourages fans to download his music for free from his website or copy the MP3 files. The songs blend a female chorus, various horns, cellos, synthesizer, loads of interesting percussion, and vocals that endlessly exhort the audience to avoid mediocrity. Monc proudly claims the CD is "Made with no corporate interference." No shit. This CD is so far outside the mainstream that it is hard to get a handle on it. True creativity breeds invention and this CD is more of a multi-media experience than an album. Monc has taken his show on the road in LA, touring clubs with a backup band consisting of vocalists, a percussionist, and a cellist. Go figure. If his live shows are anywhere near as interesting as this CD, I say damn the corporate interest, full speed ahead.

-DUG



STAIRWELL
PACIFIC STANDARD TIME
TAKEHOLD RECORDS

This eleven-song album from the Huntington Beach-based quintet is something that took me way back. If The Plimsouls had made a bad album, this would be it. The dated and un inventive guitar riffs cause every song to sound pretty much the same. It's like a relentless onslaught of mediocre music and worse lyrics. There is one fairly decent song on the album, the slow ballad "Don't Let In End." Of course, the song might only be memorable because it sounds different than all the rest on this CD. Their label, Takehold Records is known for taking eclectic Christian-theme bands and releasing challenging music. They need to take another look at these guys. This stuff might work at church summer camps, but don't look for this band to wow anybody on the local club scene.

-DUG



DOWN BY LAW
PSEUDO HEROES
THEOLOGIAN RECORDS

The new album from Florida's hard rock trio, Down By Law, is a pleasant mix of five new songs and five live covers from their '99 European tour. There's nothing incredibly creative about the original songs, unless you want to count the dependably solid guitars and driving drumbeats that make their music so listenable. The real plus here are the five live tunes as the band tears through everything from The Clash, Cheap Trick, and Lynyrd Skynyrd. "The Kids Are Alright" and "Sweet Home Alabama" are true gems, while the breadth of rock ability demonstrated on this album elevates the band onto that rare plateau of groups as Rush, ZZ Top, and more recently, Fluf, that can carry a show with only three musicians. Down By Law has found a combination that works well, nothing but good can come from this threesome.

-DUG

CD cover could be any place at all too...



STRAW DOGS ANY PLACE AT ALL CRAFTY

The Straw Dogs are a folky pop acoustic duo hailing from Seattle. These two savvy songwriters complement each other musically and vocally, playing airy, hook happy songs of 30 something lamentations ("Daylong Day") and aspirations ("All My Days"). A little bit twangy and a whole lot jangly, this would be a nice CD to play on a long drive in the country. As soothing and satisfying as a cup of flavored coffee, Straw Dogs are a breath of fresh air in a world laden with musical pollution.

-MIKE SOS

CRYPTOPSY ...AND THE YOU'LL BEG CENTURY MEDIA

Canada's Cryptopsy bang out nine unholy tracks on their latest death metal offering. Blast beat death metal and out and out chaos is what makes these angry Canadian's tick ("Shroud"). Bucking the cookie monster growl for a more decipherable grunt vocally, Cryptopsy almost sound like the bastard offspring of Sepultura meets Meshuggah. Musically stellar, these metal mongers have got all the necessities to become the most extreme band in the land. Stocked with power grooves and able to drop a speed metal part at the drop of a dime, Cryptopsy is a band on top of their game. Death metallers, be warned, they're coming for you.

-MIKE SOS



NELLY FURTADO WHOA, NELLY! DREAMWORKS RECORDS

I opened my L.A. Times Calendar section and was surprised to see a major article about Nelly Furtado. It's pretty rare that I get to review a CD by someone who is that well known. And it was quite the positive piece, comparing Furtado to Joni Mitchell, and quoting fulsome praise from ROLLING STONE, among others. Furtado penned six of these tracks on her own, and co-wrote the other six. Her family is Portuguese, so she sings a little bit in Portuguese and brings some Brazilian jazz influence to the CD, especially on "Scared of You." There is a real variety in the material. Several of the songs -- "On the Radio," "Baby Girl," "Trynna Finda Way," "I Will Make U Cry" -- reminded me of TLC. "Legend" and "Party" sound like Stevie Wonder meeting with Sade, and the first of the two has especially nice percussion. My favorites were "I'm Like a Bird" and "Well, Well," which were more mainstream pop influenced. Definitely several cuts above the current stuff I hear when I drive my best friend around, and he makes me listen to this kind of music. The only thing that bothered me about the CD was the packaging. Here they have this very talented person who can write her own stuff as well as sing, and the back cover is a close-up of Furtado that just shows her body, literally, from just below her nose to her crotch. That's sad, because the songs just scream out, "Hey, I'm a person!" not, "Hey, check out this sexy bod."

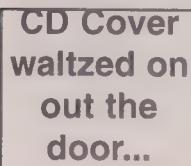
-TEKOLOTE

Not even glue kept this cover in place!!

GLUECIFER TENDER IS THE SAVAGE SUB POP RECORDS

Look out, it's coming. I read it in the press release. It's "The Scandinavian Rock Explosion!" Norwegian five-piece Gluecifer is apparently at the forefront of this movement. Members Captain Poon on guitar, Biff Malibu on vocals, Raldo Useless on guitar, and Danny Young on drums began playing together in 1994 as a punk band, but now play rock and roll, with the addition of new bass player Jon Average. Captain Poon, who writes most of the songs, cites AC/DC, Rose Tattoo and the Rolling Stones as his favorite bands, and you can definitely hear AC/DC in TENDER IS THE SAVAGE. But I also caught a bit of Misfits influence, too, especially on "Ducktail Heat," "Drunk and Pompous" and "Exit at Gate Zero". Biff Malibu's vocals are a tad too polished for me, he reminds me of Freddie Mercury when the latter was trying to sound especially manly. Although Poon may say he's influenced by the Stones, I really didn't hear it, except maybe a bit in "Exit at Gate Zero." The rhythm & blues soulfulness that marks the Stones' greatest records is missing here. However, if you're into straight-ahead rock and roll, this is excellent stuff.

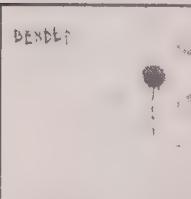
-TEKOLOTE



THE NAPPTOWN AMPLIFIER CO. THE INDIANA WALTZ INDEPENDENT RECORDS, INC.

Jim Alexander and Maggie Ross have been writing songs together for six years and recorded these sixteen songs in their home in Austin, Texas. The songs are mostly short, and several are real catchy in a folky, lo-fi way. The best are "T Minus Zero," "The Queen of Spades or Something" and all three parts of the instrumental "Indiana Waltz." Vocals are distorted and rather monotonous. Given the strength of the tunes, I think that Alexander and Ross would really have something if they added a vocalist to their line-up. Definitely on the mellow side

-TEKOLOTE



BENDER JEHOVAH'S HITLIST TVT RECORDS

This is the first release from the Milwaukee four-piece Bender. The press release describes JEHOVAH'S HITLIST as containing "the passion of early Soundgarden at their loudest and heaviest, and crawling with the atmosphere and scope of Radiohead's melodic depths." My ass. Not that I'm a huge Soundgarden or Radiohead fan, but Bender sounds much more like Soundgarden than Radiohead, especially on "Body & Soul" one of my favorite tracks, which is a quiet song. I also liked "Isolate" a lot, which was more pop oriented. The harder stuff just really bored me, as did the lyrics, which included such gems as "We stood in line for the lobster/Ten times on the lobster/Ten times on the lobster," which is sung with great seriousness and passion. And I thought "Rock Lobster" was a stupid song. At least the B-52s didn't take themselves seriously when they sang about lobster. Vocalist Kent Boyce is really good, he sounds really different on the various cuts, reminding me at times of the vocalists from Rage Against the Machine and the Meices, as well as sounding a bit like Chris Cornell, too. Boyce is backed by Steve Adams on drums, Tim Cook on bass and Matt Scarpella on guitar. Up to you.

-TEKOLOTE

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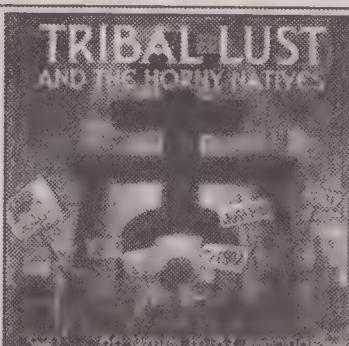
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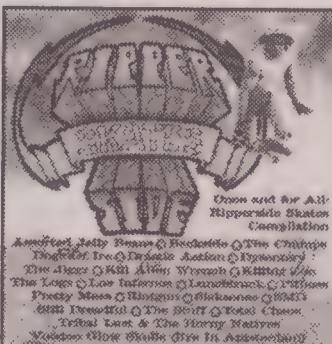
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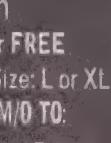
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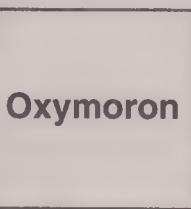
V/A
 THE ORANGE SPOT SESSIONS: INDY MUSIC SHOWCASE,
 VOL. 3

ORANGE PEEL RECORDS

The fourteen bands included on this compilation all played at the 2000 Fremont Festival of the Arts this past summer, where they recorded these songs live. All are California bands, with the exception of Nuclear Saturday, from South Carolina and the Sloppy Meateaters from Georgia. Most of the songs here fall under the heading of indy rock, with the strongest of these being Sugar Spun's "Lonely," which is really wistful and pretty, like all of the band's best material. I still play Sugar Spun's debut CD, "Hollywood & Vine," which I got when I reviewed it sometime last year. It's really good in a Soul Asylum/Gin Blossoms kind of way. The two punk offerings, one by Cell Block 5 and the other by Calamigo, weren't very original or interesting. Simon Stinger's

Block was pretty good; it sounded like the Cars. Not a bad collection, but not great.

-TEKOLOTE



Oxymoron

OX

S/T

ALLEGORY RECORDS
(EP)

This five-song EP comes from Albuquerque, New Mexico. Ox is a trio featuring Mike Argeanas, Daryl Thomas and Kurt Johnson. Mike and Daryl switch off on vocals and guitar, and Kurt plays drums and keyboards. Mike and Daryl have been playing music since the late 70's, which may explain why the songs are pretty soulful and bluesy. I especially liked "Hoot" and "Spyder Pyrates" because of their haunted surf guitar sound. The other three songs here aren't very interesting.

-TEKOLOTE



INK AND DAGGER

S/T

BUDDYHEAD

This is described on the CD cover as "Ink and Dagger self-titled final album." I'm not sure how many prior recordings the band had. What you get are eleven tracks of boring, rather dissonant, guitar-oriented, thudding, experimental rock with vocals here and there. Printed on the CD is "Don't Sell Me on E-Bay." Fat chance! Or maybe Joshua Brown, Don Devore, Sean McCabe and Terrence Verves, the guys behind the music, just have a real satiric sense of humor, although you certainly couldn't guess it from the music. I'll probably never know.

-TEKOLOTE



**CD Cover
got
weirded
out...**

DEADFOOD
WEIRD FEELINGS
SELF-RELEASED

WEIRD FEELINGS? Definitely weird music! Most of it is cacophonous, dissonant noise that makes no sense and goes no where. Judging from the plethora of pictures of mushrooms on the cover and back, and also from song titles like "four & twenty," I'm assuming that it's meant to be listened to in an altered state. Drugs are no excuse for recording this swill or listening to it. Just say NO!

-TEKOLOTE



CRAZY MARY
SHE COMES IN WAVES
HUMSTING RECORDS

Crazy Mary is a New York City-based band featuring Richard Morbid on guitar, vocals and Hammond organ; Charles Kibel on guitar, vocals and Gamelan; George Kerezman on bass, vocals and piano; Nick Raisz on drums, percussion and background shouting; and Sophia Jackson on vocals and triangle. I got kind of a sinking feeling when I noticed the triangle credit. I mean you have to be pretty anal to bother with that. At its best, Crazy Mary sounds like mediocre 60's music, especially on "Burned," "No Resistance," and "Shock Me." Of special note is "City's on Fire," which sounds like really, really bad Doors. The rest of the songs are so lethargic that they seem as if they are being performed at half-speed. Not recommended.

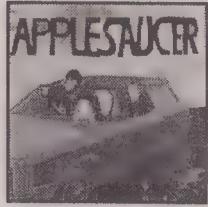
-TEKOLOTE



THE INFLUENTS
CHECK PLEASE
ADELINE RECORDS

For a minute, I thought that the Influents might be a side project band for Billie Joe Armstrong, because vocalists Greg Schneider and Jason White sound so much like him. However, the Influents' music differs very much from Green Day's. The former produces a pop/folk thing, rather than pop/punk. The eleven songs are a bit too similar sounding for my taste; however, "Tears, Not Suicide" and "Chain Parades" are strong tracks. Hopefully, on the next outing the Influents will add more variety to the mix.

-TEKOLOTE



APPLESAUCER
S/T

TOADOPHILE RECORDS

Applesaucer is a Bay Area quartet named after the poisoned applesauce ingested by the members of the Heaven's Gate cult. I'll bet you'd pretty much forgotten about that particular cult; I know I had. Applesaucer operates as a co-op, with singing and songwriting duties being divided between Scot Stafford on guitars and keyboards; Scott Ayers on bass and Adam Zabarski on guitar, keyboards and bass. Josh Kilbourn is responsible for drums, percussion and backing vocals. The lyrics here are pretty amusing, especially on "Spaceman," about an alien who arrives on Earth dressed for the 80's, only to find that fashion has changed radically. There is major Beatles influence here, as well as Radiohead and Weezer. "Incredible Gravity" sounds like a lost number from "The Velvet Goldmine" soundtrack. The most Weezer-like song is "Movie," and the most Radiohead-like is "Blown Away." Despite the similarities to these bands, Applesaucer sounds fresh. Recommended highly to fans of the above-mentioned bands.

-TEKOLOTE



V/A THE WORLDWIDE TRIBUTE TO THE REAL OI I SCREAM RECORDS

Oi vez (Oi Veh), an Oi collection! It was a fortuitous coincidence getting this to review, because I just spent the last several weeks listening to the three-disc box set, LORDS OF OI, which I'd recommend to anyone interested in this kind of music. It contains all the hits, by all the original artists, some 82 songs in all, by 30 bands. I also read a really interesting book, CRANKED UP REALLY HIGH, that analyzes the transformation of the earliest British punk into Oi! So let's begin with the premise that Oi music is straightforward, guitar-oriented rock played at faster speed, with class-conscious lyrics. Some Oi has racist lyrics, but there are no racist songs on this collection. It's also pretty macho as music goes, being largely concerned with rebellion, anger and fighting, and pretty much ignoring the existence of women as a subject for song or as band members. The 27 songs included on THE WORLDWIDE TRIBUTE TO THE REAL OI are covered by 13 American, British, Dutch and German bands, with one final song performed by the Business themselves. The bands don't really do anything radical to change the songs, so if the original is a good tune, it is here, too. I liked "Work Together," "Violence in Our Minds," "I'm Gonna Get a Gun," "Suburban Rebels," and "G.L.C." The only covers I didn't like were those by Stampin' Ground and Ryker's, both because of the use of barking dog style vocals. The CD comes with an introduction from Agnostic Front's Roger Miret, who along with Onno Cromagnon, put it together, talking about the connection between Oi and hardcore. Definitely a keeper.

-TEKOLOTE



MOON GET IT THROUGH YOUR HEART ZONE 8 RECORDS

Moon plays harmonic, lo-fi indie pop that, at its best, sounds like something from the "Nuggets" collection of obscure 60's garage rock. Of the eleven tracks, only two really grabbed me the fiddle-laced "Ballad of 63 Eyes" and "Private Clown," with its lovely cello. Although one song refers to playing along with "Under the Big Black Sun," I really couldn't find anything X-like or punk about Moon's music. I wouldn't recommend this West Virginia trio to the average Skratch reader, but hardcore emo fans might enjoy it.

-TEKOLOTE

CD Cover had a bad vibe...

DR. MADD VIBE THE YIN YANG THANG ASIAN MAN RECORDS

Angelo Moore, the lead singer and saxophonist from Fishbone, is Dr. Madd Vibe. As the good Doctor, Moore performs spoken word and performance art. On "The Yin Yang Thang" he performs poetry, sax solos, and jazz improvisation. Though several of the poems fall back on the ubiquitous pomographic exclamations that are so rife at open mike nights, there are several fairly good lyrical efforts here. The album opens with a jazz fusion instrumental of "Swing Low" and ends with an interesting accapella version called "Sing Low." If nothing else, this Moore's voice is his greatest asset, growling, screaming, and speaking in a deep, low rumble that gives the CD the sound of a smoky nightclub. This is an accurate representation of live poetry readings, and those who do not enjoy spoken word would do best to stick to Fishbone albums.

-DUG

CD Cover is busted...

THE BUSTERS WELCOME TO BUSTERLAND DOGSTEADY RECORDS

Here's 15 high-quality tunes from what is essentially a 12-piece German ska orchestra. The Busters must have had some pretty good English teachers from the UK in their youth because most of these songs sound amazingly similar to early Madness. As a matter of fact, "Beast of the Night," "Birthday Song," and "Do You, Don't You" are such traditional ska tunes they sound like they might have been taken off a Madness greatest hits album. The band does cover Queen's "We Are the Champions," but their own music is so good that the cover is the weakest song on the album. On the liner notes they give shout outs to several of the cities they've played in, everywhere from Kalamazoo and Fullerton in the US, to seemingly every German and Dutch city on earth. The music is tight, the vocals are excellent, and this is a CD that most old school ska aficionados should love.

-DUG

Apparently the CD cover had none!

THROUGH THE DISCIPLINE VIVID AND UNNATURAL DESTRUCTION SELF RELEASED CD

Through The Discipline is a Queens based metalcore outfit that mix in breakneck riffs with slow, diry breakdowns and guttural death metal vocals to create a neck snapping sound that's bound to get your blood pumping ("Wooden Flesh"). Head banging enough for horned hands to go up in the air, TTD has got the basic premise of Ass kicking 101 down pact ("Say It In Words"). Blending Madball with Morbid Angel, these guys have got the best sounds in the world of heavy music working in unison. A good mix and a good disc.



BOILER ROOM CAN'T BREATHE TOMMY BOY RECORDS

Described in the press release as "a collection of 11 heart-stopping tracks," Boiler Room's debut CD affected another part of my body, my mind. Yes, it numbed it. Although vocalist Chris Lino cites 60's rock and current R&B as his major influences, the tracks here sound like very standard contemporary hard rock, with absolutely nothing new about them. Plus you've got lyrics like the following -- "Cause with you is who that I have a gripe." Even if I weren't a former English major, that line would make me wince. CAN'T BREATHE was produced by John Travis, who is also responsible for Kid Rock. Need I say more? Other band members are Rob Caggiano on guitar, James Meselsohn on bass and Mike Meselsohn on drums. Buy the Bender CD reviewed in this issue if you want some hard rock.

-TEKOLOTE

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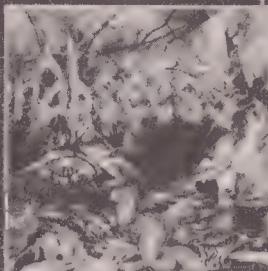
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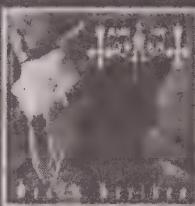
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THE TURBO A.C.S.
FUEL FOR LIFE
NITRO RECORDS

What a cheesy, sleazy CD cover! Tits and trucks, what an original concept! FUEL FOR LIFE is the third release by this NYC punkabilly trio, which features Kevin Cole on lead vocals and guitar, Michael Dolan on bass and Kevin Prunty on drums. While the press release compares the Turbos to the Supersuckers, I'd have to disagree, because the Turbos don't seem to bring a sense of humor to their music. The lyrics are pretty standard expressions of anger and violence, sung over punchy, driving punk or rockabilly music. Some songs, like "Hypnotized," "Primer Black," and "Hit and Run" are pure punk, while others, like "Last One Standing," "Cool Hand" and "Bad News," mix the genres. My favorite numbers were "Enter the Dragon" and "That's It." The former is an instrumental, and the latter is real bluesy. You'd probably like this if you like Los Infernos or the Bleeders, although it doesn't come near the latter in quality.

-TEKOLOTE

Buckra



BUCKRA
THE FALL OF PORKOPOLIS
SELF-RELEASED

Buckra is a four-piece from Ohio that combines ex-members of the Rottweilers and Melvin Speed. The musicians are Jacob Heintz on guitar, vocals and electric piano; Andrew Laudeman on bass; Chris Lenehan on drums, percussion and backing vocals; and Dylan Speeg on lead vocals and "some rhythm guitar." According to the press release, "Buckra's main goal is to... undermine the current corporate copycat rock that is prevalent on the airwaves." This seems to suggest that the band strives for some originality. Well, they fail to find it. First, there's the album art, which features a drawing of three voluptuous, naked women caressing a pig, whose throat they are about to cut. Tits & ass is hardly a new packaging concept. And seven of the songs focus on women as betraying whores, hardly an original theme. Musically, Buckra sounds like mediocre, early Stray Cats, which isn't particularly novel, either. For me, this was one long yawn.

-TEKOLOTE

CD Cover
got further
away...

FURTHER
AFTER THE LIGHTS GO DOWN
SELF RELEASED CD

Further is a NY based outfit that takes the post hardcore route a la Life Of Agony and Handsome, yet they have a very melodic side to them, almost like early Motley Crue ("Year Of The Tidalwave"). Guitar driven melodies chock full of emotionally charged vocals seem to be this band's strong suit ("Bluffing"). The best thing about Further is their heavy harmonizing ability a la the Deftones; their songs are not overpowering nor chugging, but progressively built to a frenzied pace ("Amazing Device"), yet remain beautiful throughout. Be on the lookout for these guys, they're bound to blow up soon.



VIA
TV SUCKS
WOLVERINE RECORDS

This is for all you Sheisskops tired of doing the chicken dance to Rammstein at the local Oktoberfest. Dusseldorf-based Wolverine Records has put together a ferocious collection of German and American punk and ska bands doing covers of TV themes. This incredible collection contains more Deutsche-dubbed dialogue than an old war movie, but it also contains tremendous hard-core and ska versions of some well-known American ditties and some you'd only know if you woke up Saturday morning in Munich. Bigwig takes no prisoners with a blistering oi-version of the "Theme From Cheers" that is well worth the price of the CD alone. But there's also 23 other curious tunes such as Konterbande's smoking space rendition of "Raumpatrouille Orion" (Space Patrol Orion), Curly Wurly's sonic-60s version of "Spiderman," and Crisis What Crisis' frantic cover of "Eine Schrecklich Nette Familie" (A Dreadfully Nice Family; ie. Love and Marriage). I can't think of a better CD to play at maximum volume to amaze and mystify your friends. There's even a German punk band, Die Frohlix imitating Johnny Cash singing the theme to "Pippi Langstrumpf" (Pippi Longstakings). So, spielt du nicht mit Ihnen Schnidelwurtz... go buy this CD and see what new insanity the Germans have wrought.

-DUG

More like
CD cover
gone
aways!

SUKHOTIN
INTO MY WAYS
DIRTBOX RECORDS

Turu Marx and Jeremiah Knight are the people behind Sukhotin. This five-song EP features dull, meandering music that sounds like the worst kind of Blue Velvet Music band, even though it's not on that label. Not horrible, just not very interesting.

-TEKOLOTE

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**VARIOUS ARTISTS****THE WORLD WIDE TRIBUTE TO THE REAL OI!**
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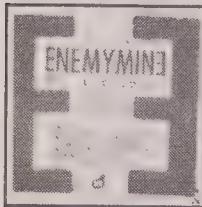
By far the most welcome comp of the season. 27 hard packing hits of some good ol' fashioned Oi! done by some of the world's best hardcore and street punk bands. Conceptually this a theme comp, but it sets itself apart from the competition by presenting a table full of meat and potato songs and paring 'em up with contemporary bands who breathe new life into a genre that has managed to stay volatile within the ranks of the underground for more than 20 years. Notable tracks worth mentioning are the Business' "Suburban Rebels" performed by OXY-MORON, Last Resort's "Working Class Kids" by SICK OF IT ALL and the ultra powerhouse Menace classic "GLC" given proper respect by AWKWARD THOUGHT. This one is too good to pass up. Seriously folks, what are you gonna listen to, some lame ass tribute to 80s glam metal or a bare knuckled tribute to the Real Oi! My money is on the Oi!

-LARRY LUGZ

**THEY ATE
THE CD
COVER
TOO!****FETUS EATER**
VOMITCORE
SELF RELEASED CD

OK, with a name like Fetus Eater, what do you honestly expect? Acoustic ballads? Ska with a reggae beat? Try some sick ass grindcore a la Brutal Truth with a sardonic sense of humor (just check out these titles: "The Bus Should Have Fell On Lars," "Shave And A Haircut For Jesus"). If that's not enough for you, how about the usage of a kazoo to back up the swirling guitars of doom ("FYM & OBTWIS")? Sick enough for you? If you dig AC or other noise/grindcore, this is something worth checking out.

-MIKE SOS

**ENEMYMIN**
THE ICE IN ME
UP

Enemymine is an arty hard rock outfit that is very much like Tool in terms of musical drama. Their fine use of dynamics accentuates Enemymine's post hardcore sound ("Cocoon," "Caught Inside"). Riddled with heavy guitars, massive bottom end and tortured vocals, this group doesn't rely on overpowering your eardrums. Instead, their meaty attack aims for both the brain and the balls. If you're a fan of alternative hard rock, check these guys out.

-MIKE SOS

**DEATH BY STEREO**
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Start with a bag of punk rock, add a can of metal mania, and a couple shots hard core--and you've got the deadly sounds of Death By Stereo. This hard core, punk, metal band from Southern California seem to have their priorities straight--witty lyrics and rebellious music explode right through the speakers the second you spin this record. Vocals by Efrem Shultz creates a blitzkrieg of daring and assaulting lyrics while the rest of the crew follows close behind with their musical acts of destruction. The entire album is fierce and unpredictable.

-LIZ ORTEGA

**VOICE OF A GENERATION**
OBLIGATION TO THE ODD
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Another great Swedish band that dabbles into the volatile street punk/Oi! sounds of the Blitz. Heavy guitars, aggressive vocals, deafening drum leads, and vibrating bass lines is this band's musical make-up.

Bare fisted punk rock insanity with boisterous unified chants, VOAG unravel the great street punk/Oi! noise that bring Sham 69, Callaghan, and the Business to mind. This album is concrete and impressive--will definitely strike several nerves, possibly shutting your entire nervous system down. Be ready for a severe breakdown--enjoy!

-LIZ ORTEGA

**SUPERJADE**
AN INCH BELOW E
SELF RELEASED CD

Superjaded is a faceless rock-pop outfit that take the worst of 90s rock and makes it their own. Ugh. Their pre-Pumpkin chrome dome imitations fall flat ("Astronaut"), as does the overall feel of this 10 track disc. There's even an acoustic reprise of one of tracks on the album ("Time To Change"). Yea, that's necessary. Avoid the innocuous void of Superjaded.

-MIKE SOS

**GARAGELAND**
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New Zealand's indie-pop quartet, Garageland, has chosen a unique way to release their second full length album in the US. In advance of the January 30th release date the album is available over their website for \$4.99 for a download and \$6.99 for a CD. The Auckland-based group has been together since 1993 and has toured extensively worldwide. Though the band hates comparisons, the music sounds amazingly similar to Pavement. The lead singer, Jeremy Eade, describes the new album as "a document of a band touring the world for three years drinking beer." An impressive array of pop hooks and subtle melodies separate this album from most beer-drinking punk efforts. Eade speaks about his group with confidence, "...we have credibility coming out of our collective arse." What they really have coming out of their collective arse is 13 well-crafted pop songs that ought to rule the college radio airwaves. Any or all of the tunes on this album could be the one that breaks it open for the boys from down under.

-DUG

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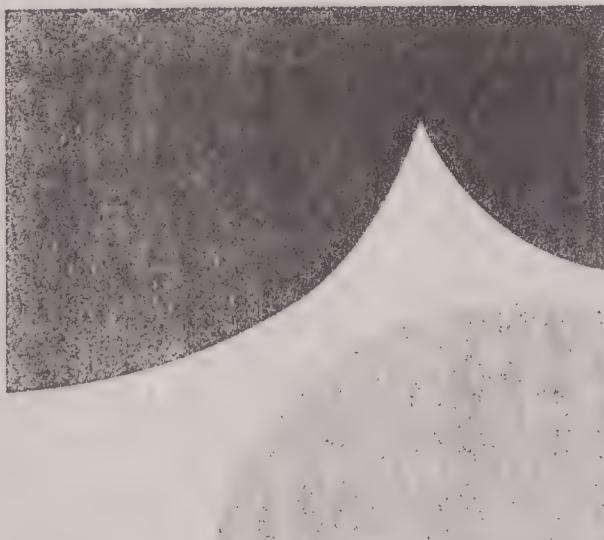
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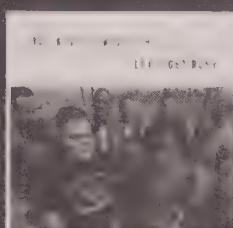
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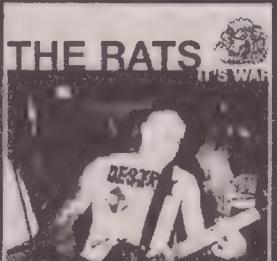
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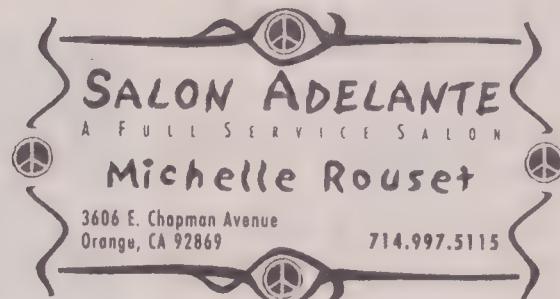
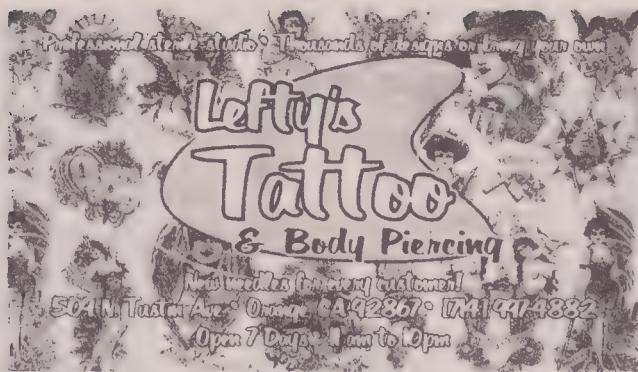
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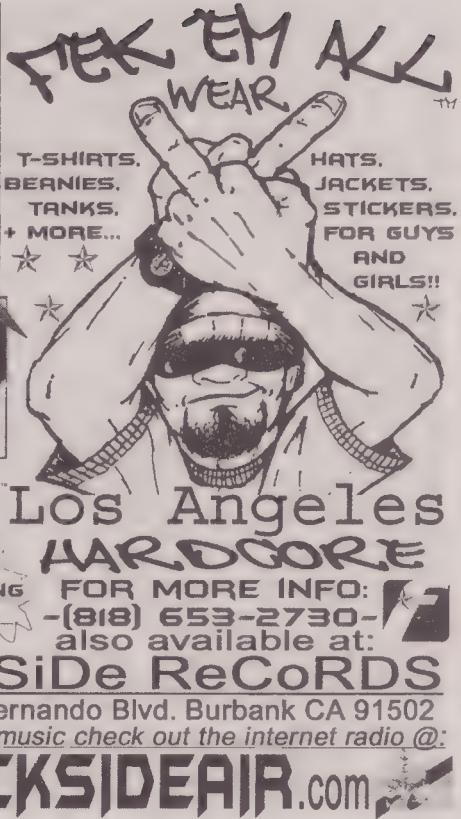
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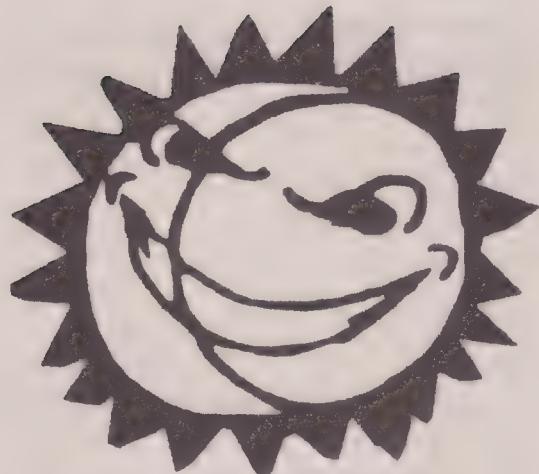
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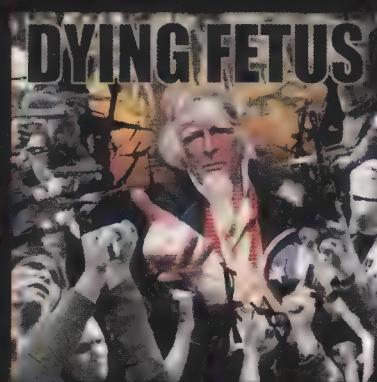
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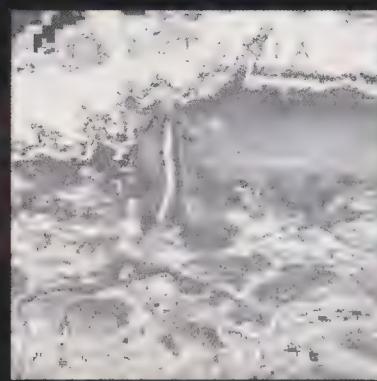
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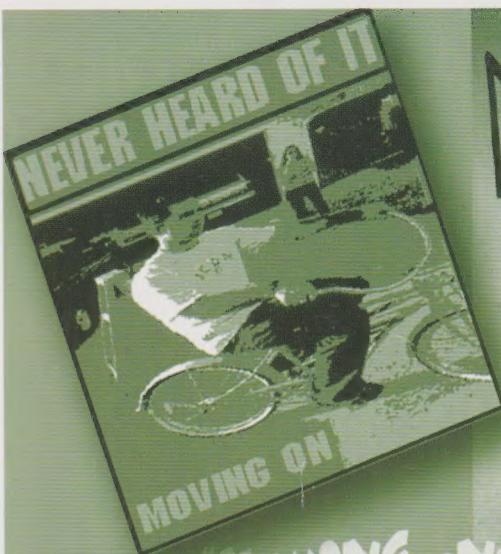
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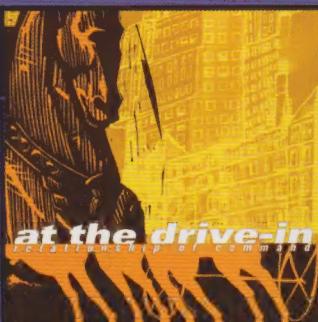
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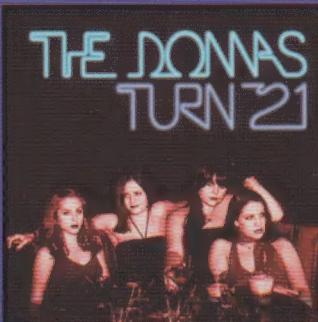
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714 55-noise



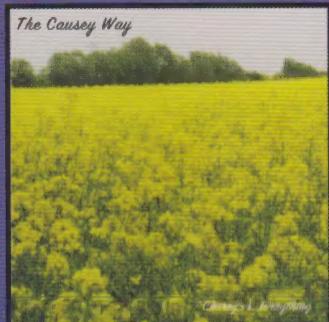
DROPKICK MURPHYS



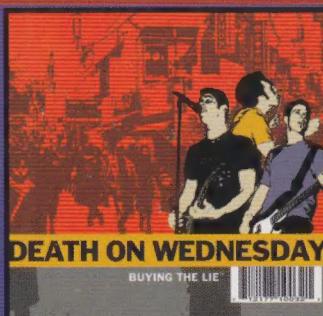
AT THE DRIVE-IN



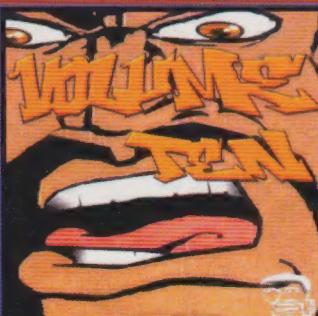
THE DONNAS



THE CAUSEY WAY



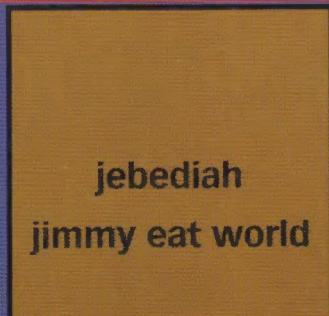
DEATH ON WEDNESDAY



VOLUME 10



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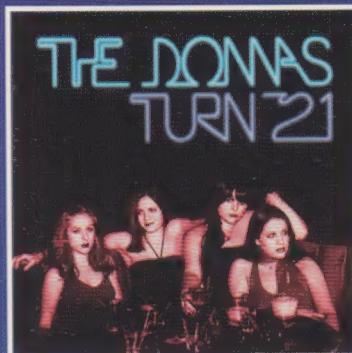
JEBEDIAH/JIMMY EAT W

BIONIC SALE !

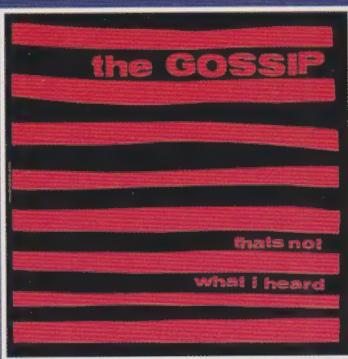
come on in during Jan for sale pricing on these cds



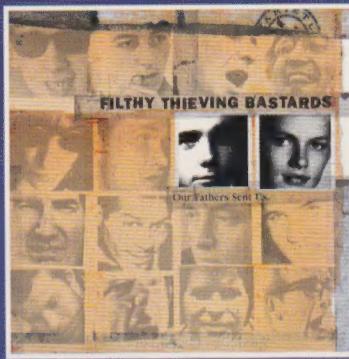
cypress 714-828-4225
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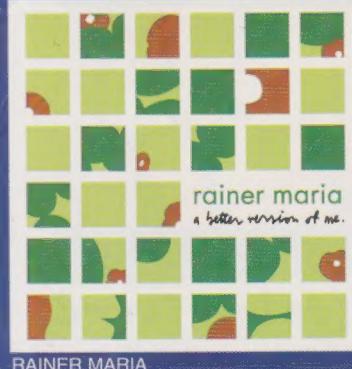
GOSSIP



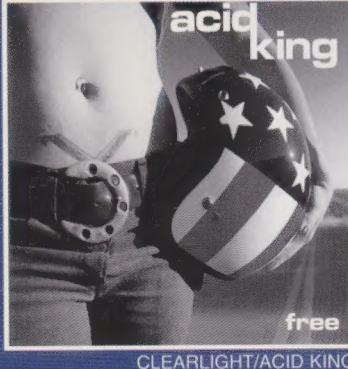
FILTHY THIEVING BASTARDS



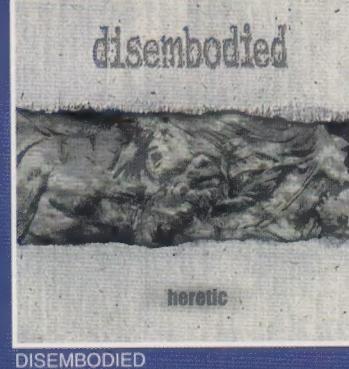
ELECTRIC WIZARD



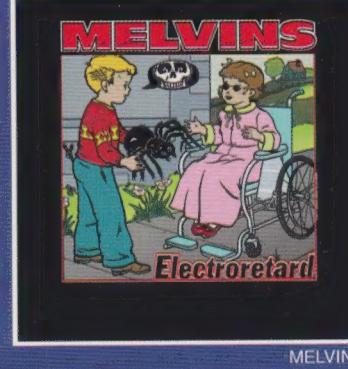
RAINER MARIA



CLEARLIGHT/ACID KING



DISEMBODIED

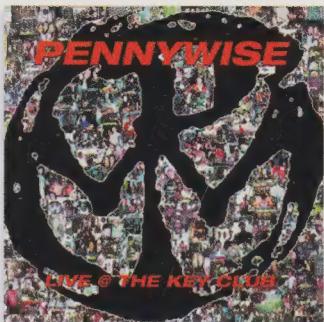


MELVINS

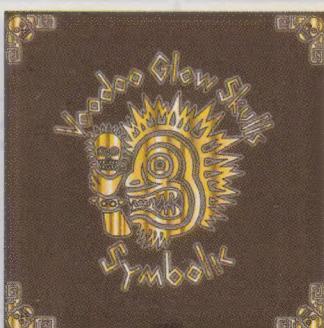
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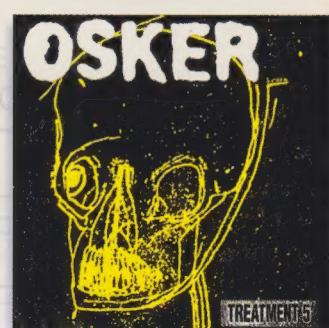
Epitaph



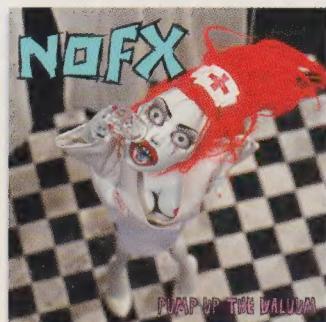
Rancid
Rancid



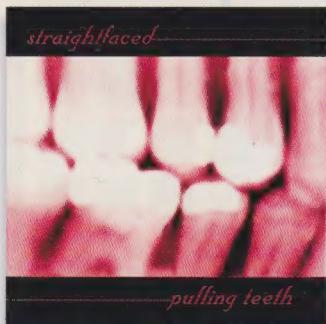
Vision
Watching
The World Burn



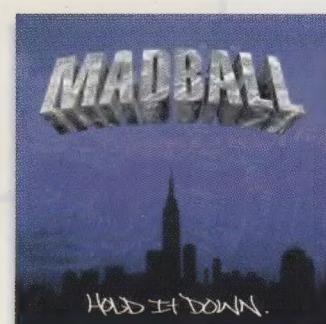
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